

Portfolios for containing One Year's Issue of the ART-JOURNAL may be had of the Publishers, Price 3s.

No. OVIL.—NEW SERIES.]

[PRICE HALF-A-CROWN.

NOVEMBER.

THE  
ART-JOURNAL.



VIRTUE & CO., 26, IVY LANE, LONDON.

NEW YORK: VIRTUE & YORSTON. PARIS: XAVIER ET BOYVEAU, 21, RUE DE LA BANQUE. LEIPZIG: F. A. BROCKHAUS.

ROTTERDAM: J. G. ROBBERS. AMSTERDAM: W. H. KIRBERGER.

OFFICE OF THE ART-JOURNAL, 18, SOUTHAMPTON STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR SHOULD BE SENT.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.



## THE ILLUSTRATIONS.

1. ON THE WAY TO SCHOOL. Engraved by W. RIDGWAY, from the Picture by E. DAVIS, in the collection of JAMES JARDINE, Esq., Brookish, Alderley Edge.
2. CHILDREN OF CHARLES I. Engraved by C. J. TREVENIN, from the Picture by VAN DYCK, in the Royal Collection, Turin.
3. THE GENIUS OF STEAM. Engraved by J. H. BAKER, from the Statue by ANTONIO ROSSITI.

	PAGE		PAGE
1. HELIOGRAPHY. BY F. ROUEILLAS CONDOR . . . . .	325	14. OBITUARY:—J. GILES, R.S.A., J. MOSIER, L. RÉMY MIGNOT, P. VALLOT, M. REVILLON . . . . .	325
2. ALBERT DÜRER AND THE FAIRFORD STAINED-GLASS. BY JOHN FISGOT, JUN., F.S.A. . . . .	327	15. SOUTH KENSINGTON MUSEUM:—FURNITURE, CLOCKS, &c.—JAPANESE SCREEN—ENAMELLED AND BROWN CANDLESTICKS—SPANISH ROSE-POINT LACE—PALESTINE EXPLORATION FUND . . . . .	328
3. ON THE WAY TO SCHOOL. THE PICTURE BY E. DAVIS . . . . .	328	16. SCHOOLS OF ART . . . . .	341
4. PICTURE GALLERIES OF ITALY. PART XVII. NAPLES. BY JAMES DAVENOR. <i>Illustrated</i> . . . . .	329	17. THE GENIUS OF STEAM. THE STATUE BY A. ROSSITI . . . . .	341
5. THE LATE MARQUESS OF HERTFORD . . . . .	333	18. MUSEUMS OF ENGLAND:—THE SALISBURY MUSEUM. BY LILLY-LYNN JEWITT, F.S.A. <i>Illustrated</i> . . . . .	342
6. STRASBURG CATHEDRAL . . . . .	334	19. SUGGESTIVE ILLUSTRATIONS FROM THE OLD MASTERS IN ART-INDUSTRY. <i>Illustrated</i> . . . . .	343
7. VISITS TO PRIVATE GALLERIES:—THE COLLECTION OF CHARLES KURTZ, Esq., LIVERPOOL . . . . .	335	20. ROME THE CAPITAL OF THE WORLD OF ART . . . . .	343
8. WAR-PICTURES AT THE CRISTAL PALACE . . . . .	336	21. ART IN CONTINENTAL STATES . . . . .	343
9. CHILDREN OF CHARLES I. THE PICTURE BY VAN DYCK . . . . .	336	22. ART IN THE PROVINCES . . . . .	343
10. THE STately HOMES OF ENGLAND:—HIVER CASTLE. BY S. C. HALL, F.S.A. <i>Illustrated</i> . . . . .	337	23. OLD BOND STREET GALLERY:—EXHIBITION . . . . .	344
11. WILHELM BISMARCK. <i>Illustrated</i> . . . . .	340	24. MINOR TOPICS OF THE MONTH . . . . .	344
12. GERMAN EXHIBITION . . . . .	340	25. REVIEWS . . . . .	345
13. ART-EDUCATION IN THE CITY OF MOSCOW. BY J. BEAUVINGTON ATRINSON . . . . .	341		

## DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

THE Editor and Proprietors of the ART-JOURNAL again express their grateful sense of the support they receive, and the consequent prosperity that attends their labours.

This work has long maintained a high and prominent place in public favour; not alone because of its information concerning Art, but for the value and beauty of its Engravings, and its attractions as a book for the Drawing-room.

It continues to be the only work by which the Fine Arts and the Arts of Industry are adequately represented; and is regarded as a "Text-book" in the various Ateliers and Art-Manufactories of the Continent and in America, as well as in those of the British dominions. A leading duty of the Editor is to render the subject of Art generally interesting, less by dry and uninviting disquisitions than by popular, and frequently illustrated, articles, that find readers in all Art-lovers—in all refined circles and intellectual homes. Aided by nearly all the best writers concerning Art, by an energetic and experienced "staff," and by the leading Artists of the Kingdom, the ART-JOURNAL has maintained a high position in periodical literature; and its Proprietors and Conductors are

justified in referring to its past as giving satisfactory assurance of its future: they will continue to employ every available means by which it may be rendered useful, as well as interesting, to all the classes to whom Art is either a luxury or an occupation—supplying information, carefully sought and skilfully condensed, upon every topic concerning which knowledge is requisite to the Artist, the Student, the Amateur, and the Connoisseur; while, as a chronicler and teacher with regard to the numerous and important branches of Art-manufacture, its admitted utility will be maintained, fostering and promoting British Art in all its many and varied ramifications.

The acknowledgments of the Editor and Publishers are especially due to the many Collectors of works by Modern Artists who have lent them pictures for engraving: to the advantage hence derived they attribute much of their power.

The Conductors and Proprietors of the ART-JOURNAL will neglect no effort by which it may be sustained in public favour, and be rendered emphatically useful to all the classes to which it is addressed, and interesting to the public generally.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 16, SOUTHAMPTON STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

The Proprietors of this Work reserves the right of Translating and Publishing it on the Continent of Europe.



## THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1870.

## HELIOGRAPHY.



It is now rather more than thirty years since the French Government communicated to the world the method, discovered by M. Daguerre, of fixing upon a silver plate an image projected on its surface by means of the camera obscura. The magic shadows, grim and ghastly as they now appear if we catch sight of an ancient specimen, attracted the wonder of the world, as much for their novelty as for their fidelity. A certain tendency to caricature, or at least to render unduly harsh and severe, the unflattering portraits thus produced, has never been altogether vanquished by the heliographer. It results from three distinct causes. One is the set expression which the features almost invariably assume, in the effort to look steadily at the object-glass. A second is the absence of fidelity of tone which always occurs when light is reflected from a blue surface—a defect which gives to the most brilliant of blue and of grey eyes a bleared expression. And the third is the disproportioned depth of shadow cast on the most delicate physiognomical lines, such as that which marks the parting of the lips. To these, in all but the very best instances, is added a distortion caused by different parts of the figure being differently focussed by the glass. Thus heavily weighted does the photographic portrait-painter enter into competition with the artist.

The success of M. Daguerre upon metal stimulated the efforts of Mr. Fox Talbot to attempt the production of sun-pictures upon paper. We are not now about to trace the history of the art of photography, or to enlarge upon the numerous steps taken in various directions (not always in advance), until the practice of the magic and graceful art degenerated, at times, into a nuisance and a mockery—being perverted to the dishonest purpose of making cheap piratical copies of the most costly engravings, and being laid hold of in order to fill those squat, pudgy, ormolu-adorned books, full of commonplace and uninteresting faces, through which one is sometimes expected to look, with simulated admiration, for the punishment of our sins.

On the other hand, photography has given us some of the most valuable methods of self-registration of phenomena that science has hitherto attained. As a means of giving reliable notes or sketches for subsequent use by the true artist, it is invaluable. And in some cases it produces pictorial effects of its own, in land-

scape, in reproduction of sculpture, painting, and engraving, and even, in rare instances, in portraiture, that mock all human skill to rival. We recall the views of the Yosemite valley, photographs of which we described in a recent number, as an example of the perfection of landscape sketched by the camera. We are about to ask the attention of our readers to some of the most important processes hitherto discovered; to describe their present state of perfection; and to give a glance at their probable future.

It is known to many of our readers that the photographic process, as at present employed, is a double operation. The picture which is formed in the camera, and which, when thrown by the lens of the instrument on the substance prepared to receive it (in the same way that the image of an external object is thrown by the lens of the eye upon the retina), is there retained by a chemical process, is not the object exhibited and preserved. In the camera image the figure represented is reversed, as in a looking-glass. There is also a further reversal of tint or shade, giving light for dark, and so on, into which we need not now enter. This original sun-picture is called a negative, and the mode of forming and fixing the negative is common to almost all photographic processes. We are about to speak of the mode of producing the positive image, the photograph of commerce and of private life, with which alone any but photographers themselves have for the most part any acquaintance.

The first mode of producing positive pictures upon paper was by the use of the salts of metals, the chief agent being the nitrate of silver. The fact that light alters both the colours and the texture of various substances, apart from the effect of light in producing change in the living organism, has been long known. The object of the study of the photographer was, first, to discover substances so sensitive to the action of light as to be changed by its influence in a few seconds, and then to discover how to act on these sensitive substances so as to destroy their sensibility.

In the ordinary photographs the effect produced is that of tone or shade. The metal held in solution is deposited on the paper, and the colour is deeper and deeper in proportion to the greater intensity of the light which passes through the negative plate in the process of printing. The chief objection to the photographs thus obtained is their uncertain durability. The chemical process, though arrested, seems at times to have a tendency to recommence. The picture produced is very delicate, and the general opinion is, that no silver photograph is reliable as to duration. At times they last remarkably well; at times they fade unexpectedly. Exposure to light, concealment from light, damp, heat—we are not exactly certain as to the effects of either. But so far as ordinary photographs from being stable records, that the British Museum has come to the determination of spending no more money in their production.

In reply to the accusation thus brought against silver photographs, it is urged that, while such a view of the case was very true four or five years ago, the constant improvements that have taken place both in the chemistry and in the manipulation of photography, have been such as to obviate the objection. The Berlin Photographic Company, which is represented in London by M. Gerson, of 5, Rathbone Place, and which has certainly produced some of the greatest triumphs of the art, offer to re-

place any photograph purchased of them which may fade within fifteen years. The beauty of these productions is so great that, if this claim to durability be substantiated, nothing can excel, and few things can rival, some of the most striking of the collection. Direct photographs from paintings is the speciality of this school. The size attained is remarkable, 20 inches by 15 inches being within their power. We call attention to the reproduction of 'La Cruche Cassée,' the well-known gem by Greuze, in which, while the background shows the marks of age on the original, the lovely face is far superior to any engraving. 'The Village Church,' by Kretschmer, is a charming composition, admirably rendered. Richter's 'Odalisque' is a marvel of modelling and of deep Rembrandt-like tone. These photographs are works of art of extraordinary value.

The modes of producing positive photographic pictures, to which we are now about to refer, depend not on the change of shade, but on the change of texture, effected by solar or electric light in the substances employed. Gelatine, combined with bichromate of potash, is the medium employed, and the result produced by light on this mixture of matter of organic origin with an inorganic chemical compound is, to render it insoluble in water.

On this principle depends the process employed in what is called AUTOTYPY. A film, or layer, about the thickness of a sheet of fine cardboard, is formed of gelatine and sugar, or gelatine and a kind of soap, mixed with lamp-black, sepia, or any other desirable colouring-matter, and rendered sensitive to light by immersion in a weak solution of bichromate of potash. This layer, which is called the tissue, is exposed to light in immediate contact with the negative which it is desired to copy—the light passing through the latter on to the tissue. After due exposure, the length of which is measured, not by the sand-glass, but by a very simple and elegant instrument called the *actinometer*, the tissue is laid on a support, which in the first instance was paper, but which now is zinc, slightly waxed over, and immersed in moderately-heated water. The portions of tissue acted on by the light remain coherent; the remainder of the gelatine dissolves, and washes away, like a thick ink. The light penetrates according to its intensity, so that the portions of the tissue which receive the greatest amount of light are rendered insoluble to a greater depth than the less illuminated parts, and the shades on the negative are represented by thicker and thicker portions of tissue. In fact the positive, in this stage, is a model in low relief, giving the lights and shades in precisely the same way that a porcelain plaque, or lamp-shade, gives its delicate gradations of tint by actual modelling in intaglio. The modelled pigment picture, thus produced in insoluble gelatine, is fixed on paper by a simple and elegant process, and is the actual fac-simile, or autotype, which is acquired by the purchaser.

The effect of some of the pictures thus produced is admirable. For some purposes nothing can be wished better. The chemical durability, or resistance to fading, is absolute. The reproduction of certain objects, such, for instance, as a charcoal or chalk drawing, may be made a perfect fac-simile of the original. Some of the precious original drawings of Raffaele and of Michel Angelo are thus reproduced with an exactitude which leaves nothing to be desired; as we mentioned in our recent account of the Exhibition of the





Burlington Fine Arts Club. In that case carbon alone was employed; but red chalk, sepia, and other modes of draughtsmanship may be reproduced by a careful preparation of the tissue with the proper colour.

The copies of works of Art now offered to the public by the AUTOTYPE COMPANY and their licensees are already numerous, and of the highest value. Upwards of a hundred fac-similes of the frescoes by Michel Angelo in the Sistine Chapel at Rome have been produced by this process; and these unrivalled works are thus placed, as far as an exact record is concerned, beyond the reach of destruction, whether by war, by earthquake, or by that continued atmospheric degradation from which they have already greatly suffered. Not only are the ideas of the great artist brought home by these fac-similes to the untravelled connoisseur, but a better acquaintance may be obtained with the originals by comparing them on the spot with the more accessible copies. Ten frescoes by Raffaele, and four, from the ceilings by Perugino, continue this interesting series. But the greatest triumph that has yet been attained by this branch of photographic art, in a series of subjects, we hold to be a set of thirty autotypes of antique sculpture from the museum of the Vatican. In some of these, owing probably to a difficulty in obtaining sufficient focal length for the camera, there is considerable optical distortion; as in the hand of the statue of Augustus Cæsar, which, in one view, swells to nearly double the proper size. With the exception of this fault (which is only occasionally very perceptible, and which arises from a defect in the first process—the formation of the negative by the camera—and not from any in the autotype process itself), these prints are as admirable representations of these famous statues as it is possible to conceive. They give the very texture of the marble, the granulations of its crystallisation, and the stains caused by weather and by neglect. They form the greatest boon ever offered to the sculptor, in the form of faithful, instructive, accessible representations of some of the *chefs d'œuvre* of a certain school of his art. No doubt they give a better idea of the original than an ordinary cast would do; and they have the advantage that they cannot be placed, as casts almost invariably are in this country, in a false light.

Passing over, for the moment, the list of the productions of the Autotype Company, we must mark the limit of their range. Their speciality is the production of single prints of large size, in permanent pigment, and at a moderate cost. The important function of book-illustration is beyond their limits. Their best productions are copies of original drawings (especially in chalk), of reliefs, and of sculpture. For mural decoration they offer great promise. Groups of game, implements of the chase, trophies of arms, and such objects as Grinling Gibbons loved to represent in carving, may be produced, by this process, in a pigment coloured so as to represent oak, pear-wood, ebony, or other material; and employed decoratively by the architect with the happiest effect. A truly artistic mode of wall-decoration, at an extremely moderate cost, is thus placed within the reach of the men of taste.

The point at which the autotype process stops may be said to be that at which that of the WOODBURY-TYPE commences. Our readers will look, we hope, with interest, for an account of that which is likely to play no unimportant part in the book-illustration of the future.

The process of photographic printing, which after the name of its inventor, Mr. Walter Woodbury, is called the Woodbury-type, depends upon the application of an elegant mechanical law to the substance already transformed by the chemical agency of light.

It has been long known that if a comparatively plastic or non-resisting substance, such as the seal of a letter, be placed between two plates of metal, and exposed to a violent blow, the harder material will be impressed by the softer. In the instance to which we refer, that of sealing-wax, this peculiarity has been made use of for the purpose of post-office forgeries: an anvil, a piece of sheet lead, and a sledge-hammer affording the means, to a dishonest experimenter, of taking an instantaneous copy of the most elaborate seal; and the procedure is said to have been by no means lost sight of in foreign post-offices. Further experiment has shown, not only that metals much harder than lead may be thus impressed, but that powerful hydraulic pressure may advantageously be substituted for impact. Even vegetable substances, such as ferns, may be made to impress their outline on an alloy hard enough to print from under an ordinary press; and the principle has been largely applied to what is called *nature-printing*.

By the process now carried on by the Fine Arts Printing Company, at Hereford Lodge, Gloucester Road, very beautiful results are produced by the Woodbury-type process. Sheets of gelatine, rendered sensitive to light by immersion in a solution of bichromate of potash, are printed in the ordinary photographic manner, by exposure to light under the transparent negative. The chemical copy thus obtained, by the effect of the light in rendering the sensitised gelatine insoluble, is converted into a mechanical copy, in extremely low relief, by washing away the soluble, or unchanged, portions. A hard gelatine model is thus obtained, which is not mixed with pigment as in the autotype process, but which resembles clear horn. This picture in relief is placed on a polished steel bed. A polished plate, usually of lead hardened by an admixture of antimony, is placed on it. A pressure of two hundred tons is applied by the hydrostatic press, and the exact counterpart of the gelatine mould is thus reproduced in metal. From this it is easy to print with rapidity and precision, a semi-transparent gelatine ink being used for the purpose. Any colour may be given to this ink, but the main object of photographic printers seems hitherto to have been to produce, as far as possible, the tints and tones of the original silver photographs. The delicacy of shade, and sharpness of finish, that we have seen attained in some instances by the Woodbury-type process, are such as to leave nothing to be desired. In rapidity of work the number of impressions that can be taken from a single plate almost vies with that which may be struck off from an ordinary engraving. And as any number of metallic plates may be produced in fac-simile at a very moderate cost, the command of speed of publication is equal to any that can be obtained by any other method at present known.

The beauty and fidelity with which the noblest works of the greatest artists may be represented on paper at a comparatively small cost, are increased when we regard the copies, not of engravings only, but of original pictures, produced by the German photographers. We have referred to the admirable silver photographs of the chief treasures of the galleries of Dresden, Mu-

nich, and other Art-capitals; and there can be no reason why the negatives employed for these productions should not be utilised for the purpose of printing in permanent pigment. One marked disadvantage, however, attends upon this otherwise admirable method. The impressed plate of the Woodbury-type is entirely covered with the gelatinous ink used for the printing. Lights of various delicacy are produced by the higher portions of the plate, but relief against a pure white ground is incompatible with the method. Prints thus struck off have to be mounted where a white margin is required. For illustrating books the main objection to this is the expense and the additional thickness of whole-page prints. But cuts illustrative of type, in books or newspapers, cannot be with any propriety thus introduced, and the use of a block, or *cliché*, that can be printed in association with ordinary type, is thus altogether unlikely to be displaced by the Woodbury-type process.

It is worth the serious attention of the owners of the patent to see how far this defect can be remedied by the expedient of printing in white letters on a tinted ground. It would be far from impossible to arrange and to print, in this manner, pages containing both text and illustration. We have already, in many scientific books, diagrams printed in this manner. The white lines and letters on black ground are visible when made very much thinner than in the converse, even of black letters on white ground. The question of dazzle to the eye has to be regarded, but, at all events, the suggestion is worth the trial. Books printed thus would present a striking novelty in literature, but the innovation would be far less startling than that of the first introduction of photography.

There can be little doubt but that we shall be ultimately able to produce, in permanent and unfading pigments, effects almost or altogether equal to any that have yet been attained by the delicate medium of metallic tints. For the limit of the art of the photographer we must look to the negative rather than to the positive. In the camera itself, in addition to the distortion which takes place when the operator approaches the limits of the power of his lens, there are certain particulars in which the quality of the surface of the object to be copied refuses to lend itself to the action of the camera. One of the most refractory of these surfaces is lustrous majolica ware. The famous Gubbio plateaux, which fetch from £60 to £100 each, are but undistinguishable smudges in the Kensington series of photographs. On the other hand, perhaps nothing can be photographed with such magical truth as the *Henri Deux* ware, which has somewhat a "mat" surface. Again, pencil drawings photographed very badly, while chalk drawings can be reproduced in absolute fac-simile. Ivory carvings are refractory. Old specimens, with a surface eroded by time, are not unsuccessfully attempted, but fresh polished ivory surfaces give a woolly reflection when photographed. This is the more remarkable from the admirable truth with which not only the polish, but the very molecular texture of marble is reflected from the autotype prints.

It is our intention in our succeeding number to give some further illustration of this important subject, more particularly with reference to the two distinct processes of heliotype and photo-chrome lithography, in their respective several and varied features.

F. ROUBILIAC CONDOR.



# ALBERT DÜRER AND THE FAIRFORD STAINED-GLASS.

We are glad to find that the Rev. J. G. Joyce has completed the first portion of the series of cartoons from the stained-glass at Fairford, Gloucester, to be placed in the South Kensington Museum: some reference was made to the subject in the last number of the *Art-Journal*. The cartoons were exhibited at the recent meeting of the Royal Archaeological Institute, at Leicester, and Mr. Joyce read an interesting paper upon them. He dismissed as a fable the statement that about the year 1492 a vessel laden with stained-glass and bound from the Low Countries to Rome was taken by a ship belonging to John Tame, a merchant, who founded the church to receive the glass. He thought there was no ground for attributing the designs to Albert Dürer, whose style differed in at least four points, viz., the drawing of the horses, the nimbi, the hands and feet, and the architecture. Our readers will remember that, at the meeting of the British Archaeological Association, at Cirencester, in August, 1868, Mr. Henry F. Holt read a paper on these windows, giving his reasons for considering them the work of Albert Dürer.\* This was the first time that the attention of the Art-world was generally directed to them, and we believe we are correct in stating that they were better known on the Continent than in England. We do not, of course, mean to say that they were unknown, for Winston notices the series in his "Inquiry into Ancient Glass-painting," p. 114; and Mr. George Scharf read a paper at the April meeting of the Archaeological Institute in 1856; but this was not printed. The name of Albert Dürer appears in the first printed account of the windows, by Sir Robert Atkyns, in 1712. A vellum roll, according to tradition, was placed in the church-chest by John Tame, but it was lost when Atkyns wrote. In 1778, people came to the conclusion that Albert Dürer must be Albert Dürer; but Bigland sneered at this in 1791.

Mr. Holt in his paper pointed out that John Tame did not purchase the manor till 1498; and as England was then at peace both with the pope and the Low Countries, John Tame would hardly have ventured on an act of piracy on a ship of his own friends and customers, the Flemings; and especially of the goods or property of King Henry's spiritual protector, Alexander VI. And it is very improbable that a set of windows painted for Rome should have been formed to fit a church constructed in the English Perpendicular style. The windows also contain the ostrich feathers and *Ich dien* of the Prince of Wales, in honour of Prince Arthur or Prince Henry, afterwards Henry VIII. Mr. Holt thinks it probable that Tame, wishing to decorate the church of his manor, ordered his Low Country agents to procure him one of the best sets of painted windows procurable on the Continent. Foreign workmen may probably have come over to superintend its fixing; and, curiously enough, a set of wall-paintings were brought to light, when the church was restored fifteen years ago, above the chancel arch, piers of central towers. Two figures of angels, still visible, appear in the German style of drawing, and these may have been painted by the foreigners who came to put up the glass. He says, if they are not Albert Dürer's, he knows no one of power to produce such designs but Martin Schön, and he is not known to have designed for glass windows, and died some years before John Tame acquired the manor of Fairford. In these windows the treatment of the hair and beard is essentially that of Dürer, so also the peculiar escutcheons which the angels hold, and the tablet hung on the wall in the "Annunciation," and the lettering of the scrolls over the heads of the prophets and apostles. These letters are still known to painters as the Albert

Dürer alphabet. The subject of the first window, as given in Hearne's MSS., was 'The Serpent Tempting of Eve to eat the Forbidden Fruit.' The treatment of the second picture, 'Moses and the Burning Bush,' was identical with that in the *Biblia Pauperum*. The angel in this example, Mr. Holt said, was perfectly unmistakable to those who were in the habit of studying Dürer's work. The fourth subject was 'Solomon and the Queen of Sheba;' and the crown is a marvellous representation to be accounted for, as Dürer had been apprenticed to a goldsmith. It is said that before he was fourteen years of age he executed for Maximilian, the then emperor, a cross containing no fewer than fifty-two different statuettes and figures, which was afterwards given to Margaret of Austria. The subjects in the next window were for the apocryphal gospels, and Mr. Holt said that prior to 1600 no painter but Albert Dürer ever represented these subjects. In the picture of the birth of the Virgin, Dürer copied the shape of the bed arrangement of the canopy and looping up of curtains from Martin Schön. He describes the window containing the figures of the twelve apostles as grand to the last degree, marvels of Art and position; exhibiting, in the mode in which they were detailed, a knowledge of the fundamental principles of Art, which could not fail very materially to improve the science of painting, if the modern school could have the benefit of these pictures. These were real treasures, and were needlessly, and even cruelly, withheld from that admiration to which they were entitled; and the rising generation of artists was being deprived of treasures which they would find invaluable for their contemplation, study, and instruction. Space will not permit us to follow Mr. Holt in his description of the various scenes in these windows; but we turn to his second paper in the *Journal of the British Archaeological Association*, on the question whether Albert Dürer was ever a glass-painter, or not.

Mr. Holt thinks that from 1494, when Dürer came back from his apprenticeship tour, to 1506, when he painted his first grand picture—'The Fête de Rosaire,' painted at Venice, and now at Prague—he was working at Nuremberg, practising his mind, hand, and eye, on large compositions in colours, mainly by the medium of glass-painting, of which branch of Art Nuremberg was then one of the principal seats. Among artists in this branch of Art in that city, none was more celebrated than the Hirschvogel family, who were great friends of the Dürers. In this interval his hitherto recorded works are the series of the Apocalypse on wood, 'The Adam and Eve,' and a few other copper-plate engravings, and a few pictures, chiefly portraits. As Mr. Tom Taylor remarks, the peculiar use of pigments demanded for glass-work may have developed in him that tendency for void and positive colour which he spoke of to Melancthon as a fault of his earlier style. Mr. Taylor, having examined the windows carefully for the best part of two days, says he is satisfied as to the soundness of Mr. Holt's conclusion.

In the last page of the first edition of his *Apocalypse*, 1498, Dürer calls himself *maler*, or painter, but we only know of one picture by him prior to 1498, and that is the portrait of his father. Now Pierre Le Vieil (b. 1708, d. 1772), in his *L'Art de la Peinture sur Verre et de la Vitrerie*, published at Neufchâtel in 1791, especially declares Dürer to be included among the painters on glass of the fifteenth century, and remarks "Dürer excelled in his *chiaroscuro* in his paintings on glass, of which all the merit is due to him, and with which he combined that brilliancy of colouring so often wanting in the grandest masters. Lenoir's remarks on Dürer as a painter on glass may be found in his *Musée des Monuments Français Histoire de la Peinture sur Verre* (vol. iv). M. Langlois, in his *Essai Historique et Descriptif sur la Peinture sur Verre*, describes Dürer as the "recognised restorer of painting on glass." M. Paul Lacroix, in *Les Arts au Moyen Âge* (Firmin Didot Frères, 1869), states, "Albert Dürer consecrated his pencil to twenty windows of the Church of the Old Temple, at Paris, and produced a series of pic-

tures of the most original drawing, and of a brilliant and intense colour." By these quotations Mr. Holt justified himself for stating at Cirencester that Albert Dürer's being a painter on glass was established by independent testimony.

In St. Mary's Church, Shrewsbury, are eighteen panels, filling two windows of stained-glass, which were brought to England from the Abbey of Altenburg at the commencement of the present century, and publicly advertised for sale as the undoubted work of Albert Dürer. In 1840 they were placed in the above-named church; and the vicar, the Rev. Thomas Lloyd, states that the glass is in good condition, and that in vigour and beauty of drawing, especially of the draperies, it is very remarkable. Mr. Holt says that "Dürer, on his return from Brussels to Nuremberg in Aug., 1521, went specially out of his way to visit Altenburg, as if impelled by a lingering desire to once more examine the works of his youth in that branch of Art which had directly led to the eminence he then so worthily enjoyed." Camden, in his *Britannia*, mentions these windows as the work of Albert Dürer, an eminent Italian master. He first knew Fairford about 1563, so that within forty years after the decease of Dürer (who died in 1528) the Fairford windows were known as his work. When Camden visited the church there must have been people living who remembered the windows being placed there.

The writer of the present paper has in his collection a curious MS. volume containing notes on the churches of London and the neighbourhood, by Arthur Tiler, in 1786. There is in this volume a description of the painted glass in Fairford Church, which he distinctly ascribes to Albert Dürer.

Hearne tells us that Sir Anthony Vandyke "often declared to the king and others that many of the figures were so exquisitely well done, that they could not be exceeded by the best pencil." Upon the approach of the Republican army, in 1642, towards Cirencester, William Oldysworth, the lay impropiator of Fairford, had them concealed; and they were replaced in the church at the Restoration. Sir Thomas Winnington stated in *Notes and Queries*, Jan. 23, 1869, that, while looking over the Gloucestershire collections given by Mr. Gough to the Bodleian Library, he found a MS. paper with no date or signature containing this sentence:—"Sir Anthony Vandyke came to see Fairford windows, and told me the drawing was the work of Albert Dürer, the most famous, except Hans Holbein, of German painters, and who was in England during the reign of Henry VII." Mr. Holt says that as Vandyke was himself a Fleming, he would not have stated the glass to be designed by a professor of the rival school, unless he was strongly convinced that Dürer was the man. Vandyke was himself the son of a painter on glass.

A good deal of excitement was caused at the time by the alleged discovery of a monogram, A.T. (an A with a stroke on the top) on the sword of an Amalekite in these windows, and it was considered that Dürer at that time wrote his name "Albrecht Thürer;" but Mr. J. G. Waller examined it carefully, and pronounced it "simple, modest, unpretending letter A." He thinks it probably the final letter, part of an inscription, the colour having gone beneath it: swords were often inscribed, and it may be the final letter of an appropriate legend, as "IRA," or "LUXURIA." Mr. Waller, in a letter to the *Builder*, October 17, 1868, says—"In the details of costume the angular drapery, the faulty drawing of the nude, and the observance of ecclesiastical tradition, we recognise the early Flemish school; and, had these works been assigned to any follower of the school of Van Eyck, the disproof would be exceedingly difficult." Mr. George Scharf thinks the west window at Fairford of an earlier date than the rest of the glass. He says it exhibits a close affinity to the altar-piece of the Last Judgment at Dantzic, formerly attributed to Ouwater, and subsequently by Dr. Waagen to Hans Memling. At Dantzic the figures of the blessed are nude, while at Fairford their vestments, tiaras, mitres, &c., distinguish their former grades and positions in life. At Fairford the condemned

\* This paper was noticed at considerable length in the *Art-Journal* soon after the Cirencester meeting took place.—[Ed. A.-J.]



are much more grotesque. It is a great pity that when this glass was restored, the upper part of the west window was replaced with new. Mr. Holt pointed out that the arrangement of the figures in circles in this window was essentially a characteristic of Dürer. In a letter written by the vicar in 1704, he states that the parishioners had been offered £1,500 for the window. Richard Corbet, D.D. (1582-1635) wrote some quaint lines on these windows.

Mr. Holt has devoted the leisure of ten years to a consideration of the life and works of Dürer, and his talent was shown in the series of papers on his allegorical engravings which he contributed to the *Gentleman's Magazine*, 1866-7. We think the facts we have brought forward in the present paper are sufficient to show that Mr. Holt's theory is at least worthy of careful and patient consideration.

Having given Mr. Holt's reasons for believing the windows the work of Dürer, it is only fair that we should learn what Mr. Joyce has to say on the other side. In his paper read before the Royal Archaeological Institute at Leicester, in July, he drew attention to the fact that the church was a rebuilt structure chiefly of the Perpendicular period, with north and south aisles carried farther east than the nave. This afforded corroboration to the received account of the ground on which the rebuilding took place, the extension of aisles being made in order to secure more wall spaces to insert the windows. The tradition respecting the glass being taken as a prize at sea was historically possible. In the details of the structure of the church there were peculiarities in the pedestals and canopies, the latter, he pointed out, appeared of a decidedly later period than the painted canopies on the glass, but there was a strong resemblance between the pedestals on the glass and the stone pedestals in the church. After alluding to Vandyke's admiration of the glass, Mr. Joyce said that in 1632-5, the Bishop of Oxford and Norwich wrote its praises in very poor verse. Respecting the authorship, he said there could not be a greater mistake made than to say the design or execution was the work of one man. In the design of each of the lights there was considerable difference. The traditional subjects seemed to be of an earlier date than the simple figures of the prophets and apostles, and the character of the design was entirely distinct. He considered the wonderful pathos in expression, and the style and type of the heads, &c., were Flemish. The great west window was impressed with the strongest mediæval character. In short, Mr. Joyce said that while these windows bore a distinctive mediæval character, Dürer's work had not the slightest tinge of mediævalism about it. He had been able to discover but one master whose work at all resembled the Fairford windows. His name was unknown, but his signature was "W. A."

We must remember that we have yet another similar series of paintings in glass in King's College Chapel. The Rev. W. J. Boulton contributed a capital paper upon them to the *Journal of the Archaeological Institute* (No. 46), and Mr. George Scharf wrote two also in Nos. 48 and 49 of the same journal.

Another very interesting line of inquiry was opened up also by Mr. Holt by his statement that Albert Dürer was "largely concerned in the designing and engraving on wood the cuts in the earliest set of German books containing scriptural designs, viz., the block-books comprising the *Biblia Pauperum*, the *Speculum Humanae Salvationis*, as well as the *Nuremberg Chronicle* and the *Schatzschelker*. All of these which have colophons giving them a local habitation and a publisher's name were issued from the press of Anthony Koberger, the greatest Nuremberg printer, and Dürer's godfather; and all that bear a date range within the time that Albert Dürer was apprenticed to Wohlgemuth, the *formschneider*, employed by Koberger." In these books between 1490 and 1500, peculiar forms of nimbi of the Divinity are found, and never occur except in these books at that time, and in the Fairford windows. However this may be, it is surely incorrect for Mr. Holt to refuse to believe of

the existence of a block-book prior to 1485. There is a well-known copy of the first edition of the *Biblia Pauperum*, still in the original binding, which contains a date clearly proving that the work of the binder was performed between 1420 and 1430. In Lord Spencer's library is another copy with the date 1467 stamped on the hogskin binding. Mr. Horne possessed a volume in the original binding, containing three block-books (the *Biblia Pauperum*, *Apocalypse*, and *Arx Moriandi*). Mr. Noel Humphreys says, within the binding of this book there was a memorandum stating that it belonged to a certain church in the year 142—the fourth figure was absent, so that we may conclude it was 1425. The first impressions of the *Biblia* are printed on one side of the paper only with a distemper ink, and the latest edition is printed in printer's ink, after the invention of the printing-press; and there is a copy printed on both sides of the paper in the royal library at Munich, bearing a printed date, 1470, a year before Dürer was born. There are two other copies in the Munich collection, with dates fourteen years earlier than Mr. Holt's limit, 1485. It is not at all unlikely that Dürer worked on the *Nuremberg Chronicle*, produced about 1493. We advise our readers to spend an hour at the British Museum, and examine the block-books displayed in the cases there. Mr. Noel Humphreys, in his recently published volume, "The Art of Printing," gives beautiful facsimiles of various block-books, and Mr. Berjeau has brought out capital facsimiles of the *Speculum*.

During this investigation Mr. Holt was led to inquire respecting the dated St. Christopher woodcut, in Lord Spencer's library. It was discovered pasted into an old book-cover by Kriemer, a monk, and librarian of the monastery of Buxheim, near Memmingen, in 1765. Its size is 11½ inches by 8½ inches. On this appears plainly enough 1423, and Mr. Holt's first impression was that it was a forgery, the true date being 1493, and the forgery effected by altering the "c" of the "xo" into "x." But when he examined it in Lord Spencer's library he says it is impossible to resist the conclusion that the date 1423 has never been falsified in any manner. Doubts respecting the date of this woodcut have arisen before. Dr. Dibdin calls it very erroneously the earliest example of the use of printing ink, as oleaginous printing ink was then unknown. Mr. Noel Humphreys says it is a late impression from an early block. Mr. Thomas, in *Notes and Queries*, October 3, 1868, thinks the date refers to the second jubilee held out by the bull of Pope Urban VI. in 1389, the first being in 1390, and the second in 1423. He considers the St. Christopher in question was executed by Albert Dürer in 1493, on the occasion of his visit to the brothers of Martin Schön, Israel von Mecker, a great friend of Dürer's, engraved a St. Christopher on copper, and added the two hexameter verses found on the St. Christopher in dispute, though substituting the third for the second person. Mr. Holt thinks Dürer copied the lines from an earlier work, and the date 1423 with them. At any rate, it is curious that the paper on which the woodcut is printed is identical with that ordinarily used by Martin Schön and Albert Dürer between 1490 and 1500, and bears the watermark, "a bull's head with an upright line rising between the horns surmounted by a flower."

All these are very interesting questions, and taken in connection with the Fairford windows, make us wish that more light could be shed upon these disputed points in the life of Dürer.

JOHN PIGGOT, F.S.A.

\* An impression of an early woodcut is hung up in the Bibliothèque Impériale, Paris. It is supposed to be a little later in date than the St. Christopher. Mrs. Jameson describes it as rude and grotesque, "printed with some brownish fluid on the coarsest, ill-coloured paper." It is well known that taking an impression from a work in *scille* suggested copper-plate engraving; and in the same library is hung up an impression from a *scille* pax by Mass Finiguerra. The date of the work is fixed beyond dispute, for the record of the payment of sixty-six gold denarii (238) to him for this pax still exists, dated 1452.

## SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JAMES JARDINE, ESQ., BROOKDALE, ALDERLEY EDGE.

### ON THE WAY TO SCHOOL.

E. Davis, Painter. W. Ridgway, Engraver.

THIS very pleasant and careful picture is by an artist whose premature death, in Rome, about three years ago, was then recorded in our columns. He was a native of, and resident in, Worcester, till he went to Italy for the purpose of study, and, unhappily, never to return to his native country. The few works he exhibited in London gave excellent promise of the future: the last, entitled "The Peg-top," which hung in the Royal Academy, in the year of his death, was placed "on the line," a tolerably sure evidence of its merits.

One to whom he was well-known has given us a little insight into the practice and mind of this artist. "Edward Davis," he writes, "developed his subject very often in a series of consecutive studies: first, perhaps, he would just jot down a tiny memorandum of the composition; then would make a pencil-sketch with the models before him; next, he would draw bits of drapery, or the hands, &c., of the figures; the next process was to determine the colour by 'blots'; then followed a finished sketch in oil or water-colours; and lastly, the picture was commenced—generally to be kept on the easel some time, and often to be laid aside for a newer subject that had occurred to him. Thus, his pictures suffered, not unfrequently, from over-finish, or unequal parts; in consequence of their being so long in hand. His taste was very fastidious, and he would add and alter many times, not always to the improvement of his work."

"This close application to work in the daytime, and the long nights given to the practice of etching, seriously impaired his health; for his mind was always on the stretch. At times he talked brilliantly."

There is quite enough in the picture here engraved to bear out the truth of at least some of the foregoing remarks. Looking at the manner in which the group of figures is presented, there is ample testimony to the care bestowed on them; as much, if not more, in all the details as in the general arrangement; the draperies are not "put on anyhow," but the utmost attention has been paid to all the minutiae of folds and falls, even to an excess; the feet are capital in drawing and position, and their rough coverings are true to the reality. There is no over-refinement in the faces of the two elder children—a fault the painter of juvenile rustics is too often apt to indulge in—yet they are pleasing enough to be attractive, as their eyes are averted from the book, and each girl, it may be presumed, is inwardly repeating the lesson she has prepared for the village schoolmistress: the young urchin in front, who may be accepted as their brother, is undoubtedly no book-worm; with down-cast eyes and heavy foot, and "dog-eared" primer, he is an embodiment of Gray's school-boy—

"Creeping, like snail, unwillingly to school."

Though the landscape forms, as it were, only a secondary part of the picture, there is a touch of poetic feeling in it: one end of the bow rising out of the rain-cloud rests on the tower of the village-church, within whose walls are heard the words of peace and goodwill, which are man's sunshine amid the storms of life.





EDWARD DAVIS. PINXT

ON THE WAY TO SCHOOL.

FROM THE PICTURE IN THE COLLECTION OF JAMES JARDINE, ESQ. BROOKDALE, ALDERLEY EDGE.





## PICTURE GALLERIES OF ITALY.—PART XVII. NAPLES.



CARAVAGGIO.



HERE were two artists called Caravaggio, from the place of their birth, whose works are more or less identified with the Neapolitan school of painting. The elder of the two, Polidoro Caldara, da Caravaggio, born in 1495, attracted the notice of Raffaele, became one of his most famous scholars, and assisted him in decorating the Vatican. When Rome was taken by the Spaniards in 1527 Caldara took refuge in Naples, and afterwards resided in Sicily, in both of which places he found ample employment. The other painter, who is also known by the name of Caravaggio, was Michel Angelo Amerighi (1569—1609), "an artist whose wild passions and tempestuous life were the counterpart of his pictures." He, like his namesake, resided in Rome during the earlier part of his life, but in his later years lived in Naples, Malta, and Sicily. It is his portrait which heads this chapter. The son of a mason, he was employed in preparing plaster for the use of the fresco-painters at Milan: hence he acquired a taste for Art, and was inspired with the ambition of becoming a painter; and this desire eventually placed him among the most prominent of those who figure in the annals of Neapolitan Art. "His contemporaries," says a French critic, "were rich in invention, but too ignorant of design, and too little versed in all the elevating qualities of High Art. The majority of them, grouped around Caravaggio, gave themselves exclusively to the study of nature. Following his example, they took the people as their models, choosing the picturesque rather than the elegant and beautiful, but compensating for what was lacking in dignity and grace by a splendour of colouring rarely seen. In this altogether Caravaggio was a great master, not only among his contemporaries, but when compared with his predecessors. He was, with a boldness yet more unrefined, the Tintoretto of Naples. He inaugurated that manner violent, dark, and monkish, which sacrificed to effect all harmony, and is an affront to admiration. This wild, almost savage, painter was the exact image of his un-

governable humours and of his adventurous and stormy life. He raised Art by vulgarising it. There is, however, something Titianesque in the painting of this rude and lofty lover of nature which one sees in no other master."

Caravaggio is very inadequately represented in Naples. The gallery of the Museum possesses only a copy of his 'Judith with the Head of Holofernes.' He is seen to better advantage in a chapel of the church of St. Martino, on the roof of which he painted 'The Denial of Peter.' There is a curious picture in the Museum by Anibale Caracci, in which he has represented Caravaggio as a savage with two monkeys on his shoulders, and offering food to a parrot; his body is covered with feathers, to show that he copied others. In one corner is Caracci himself, laughing at his rival.

In the brief notice we gave last year of some of the pictures in the Neapolitan Museum, mention was made of a 'HOLY FAMILY,' assumed to be by Raffaele: we say "assumed," because some writers attribute it to Giulio Romano. Kugler, however, who is unquestionably one of the latest and best authorities, appears to have had no doubt of its authenticity, for he remarks that "it betrays more of Raffaele's own hand than most of his later works." The picture, of which an engraving appears on the next page, is known as the 'Madonna col Divino Amore:' kneeling before the infant Jesus, the youthful John presents a cross to him; the Virgin, whose face wears a sorrowful aspect, places her hands together, as if deprecating a result of which the offering is symbolical. On the right hand of the Virgin is Elisabeth, sustaining the arm of Jesus; and in the distance is Joseph in the act of quitting the apartment, but turning half round as if to have another glance at the group he is leaving. The composition is altogether one of great elegance and most expressive in holy sentiment.

The next engraving is from Anibale Caracci's famous picture of 'THE DEAD CHRIST IN THE LAP OF THE VIRGIN,' in the Naples Museum: it is the *chef-d'œuvre* of the artist in this city: a very beautiful repetition of it is in the Borghese Gallery at

Rome. The tomb in which Christ has been laid is visited by his disconsolate mother, who has raised the body, admirable in its general pose and its modelling, on her knees, while she fixes her gaze upon it with deep emotion, the outstretched hand aiding the

sentiment. By her side is a weeping cherub, and at a little distance behind them is another, with his hand on the crown of thorns. The group in its pyramidal form has a monumental character, and is most effective in composition: Kugler says



THE HOLY FAMILY.  
(Rafaele.)

"The Virgin has something of the free dignity of the masters of the beginning of the century;"—the sixteenth. The picture is wonderfully striking from the strong light thrown upon the pale dead body of the Saviour and the white drapery on which it lies.

The picture that forms the subject of our next engraving is by Giulio Romano, and is known as 'THE VIRGIN WITH THE CAT.' The painter evidently had in his eye, when composing the work, the 'Holy Family' of his master, Raffaele, which we have just



described. The two infants are almost similarly circumstanced in both, but St. John offers to Jesus some fruits instead of a cross. The Virgin, whose left arm is thrown over the other female figure, looks smilingly on the young children. The elderly woman is intended for the prophetess Anna, whom the early Christians assumed to be the mother of Mary. Joseph is seen entering the room through a doorway in the background. The scene is purely domestic: in front of the group is the cradle of the infant Jesus, against the foot of which is the cross usually borne by the young St. John, and by its side is a basket containing a variety of

articles for female use. The cat, which gives the title to the picture, is by the side of Anna, and a dog appears as the *courier* of his master. A large bedstead, elaborately carved determines the character of the room in which the group is assembled.

Correggio is represented in the Museum by four excellent pictures, the best of which, perhaps, is 'The Marriage of St. Catherine,' a subject often painted by this artist. It represents the youthful saint kneeling before the infant Jesus, who, seated in the lap of the Virgin, and gazing into his mother's face, looks to her as if for



THE DEAD CHRIST.  
(Annibale Carracci.)

directions, while he prepares to place the ring on the finger of St. Catherine. The faces of the two female figures are very elegantly modelled, and are full of tender expression: the colour throughout is rich and harmonious. A second beautiful picture by the same painter bears the title 'La Zingarella' (the Gipsy), and also that of the 'Madonna del Coniglio'; the former from the Madonna wearing a turban on her head, and the latter from a rabbit (*coniglio*) being introduced in the foreground. In the centre of a close landscape the Virgin, draped from head to foot, is seated and bending over her infant son slumbering in

her lap: a white rabbit regards them from a short distance, while a group of angels, bearing palm-branches, hover in the air above them. The scene is presumed to represent Mary resting with the infant Saviour during the flight into Egypt. Another example of the master is the Madonna sleeping, with her infant lying in her bosom.

A picture by Domenichino is one of the most attractive works in this gallery, as much from the subject as from its admirable manner. It is called 'The Guardian Angel,' who is represented defending Innocence—personified by a young boy—from the

attacks of the Evil Spirit: it is a charming composition, enriched with a fine landscape, and edifices decorated with bas-reliefs and

other ornaments: There are many other important pictures in this well-furnished gallery well worthy of being pointed out



THE VIRGIN WITH THE CAT.  
(G. Romano.)

if space permitted. In portraits, the Museum is very rich: especially notable is a three-quarter length of Cardinal Paserini, by Raffaele; and by the same master-hand, a half-length

of the Cavalier Tibaldi, said to have been the artist's *maître d'armes*; a noble portrait by Parmegiano, assumed to be that of Columbus; and one of Pope Paul III., by Titian.

JAMES DAFFORNE.



## THE LATE MARQUIS OF HERTFORD.

RICHARD SKYMOUR CONWAY, the fourth Marquis of Hertford, was born in February, 1800. In his early years, when Earl Beauchamp, he entered the army, and rose to the rank of captain in a dragoon regiment, but soon retired from the service. From 1817 to 1819 he held the appointment of *attaché* to the Embassy in Paris; and ten years afterwards occupied a similar post at Constantinople. In 1822 he was elected member of parliament for Antrim, and continued to represent it till 1826. In 1842 he succeeded his father as Marquis of Hertford, and four years afterwards had the honour of receiving the Order of the Garter. Heir to a very large fortune, he became quite indifferent to public and political life, and ultimately left his home and estates in England to find a home on the Continent, and to enrich his residences there with all the luxuries that can gratify taste, and that wealth can purchase.

The long residence in Paris of this self-exiled nobleman, had almost caused him to be forgotten in English society; and his somewhat recent death was but briefly noticed in our own public journals. The last two numbers of the *Moniteur des Arts* which reached us prior to the investment of Paris by the legions of Germany, contain some pleasant gossip about the Marquis; a portion, at least, of which may interest many of our readers.

Lord Hertford was a mysterious individual, of whom we have always spoken without ever knowing him, and without ever meeting him; a kind of person who forms in himself a species of legend. He lived retired, invisible, always quiet, never receiving, never opening his doors except to the most intimate friends, and, showing the utmost indifference to all which constitutes the movement of life, would never even draw aside the curtains of his windows to see a revolution pass along the street. Polite and accomplished, of singular refinement, his tastes, nevertheless, estranged him from society; even to those who knew him most intimately his manner appeared dissimulating, and he affected a kind of cynicism that the two or three friends whom he preserved to the last regarded as an artificial mask. His real kindness took rare forms; he wished that all within his circle should be happy, and this extended even to his favourite animals. On his property at Bagatelle, in the Bois du Boulogne, his old horses and dogs found a quiet home, and were tended with the utmost solicitude; his lordship himself often visiting them during the intervals of his painful malady. There was this peculiarity in the Marquis, that though living so long abroad, he completely retained his nationality; he was the type of an English gentleman; his manner was English; so were his tastes and his habits; and in the atmosphere of Paris he lost none of the tendencies of his race.

The majority of great collectors find pleasure in the excitement of bidding at a sale; it is the poetry of the game which charms them: he never appeared on such occasions. It was M. Richard who generally bid for him. There are many curious stories told respecting this friend of the Marquis of Hertford, but they relate to his private life; and we do not consider it right to repeat them.

When a rare work was to be offered for sale it was taken, before placing it in the hands of the auctioneer, to Bagatelle, where Lord Hertford often resided, to receive any commission for its purchase he might be disposed to give. In the midst of all his bodily sufferings he displayed the highest satisfaction—it seemed the only pleasure which remained to him, the sole emotion he could experience—when told the fortunate result of a struggle for its possession, when the Emperor, the Queen of England, the King of Belgium, the King of Holland, or the Orleans family, had bidden against his agent. At first he occupied apartments in the Louvre, at the angle of the Rue Laftite and the Rue du Helder, which ultimately became a museum without a rival. One evening, when he had retired to his bed-chamber, his valet went to him to say that the mansion was for sale, and

that a person was waiting to inspect it. He refused admission to the visitor, saying to the valet, "Why do not they let me go to sleep? I have bought the house at the price fixed by the proprietor." It was then he began to form that astounding collection, from the first object to the last, in which rarity disputes the palm with elegance, and the fastenings of the windows, the locks of the doors, the furniture, and the hangings, are alike unique. There he accumulated ancient and modern pictures, and works of Art of every conceivable kind, regardless of the cost at which they were acquired; for his revenues were enormous.

Nearly 250 paintings adorn the picture-gallery and the various apartments on the first story of the mansion, without reckoning those that are hung in other rooms. They include seventeen by Decamps, ten by Meissonier, twenty-five by Horace Vernet, eight by Grouse, eight by Pater, ten by Boucher, six by Weenix, four by W. Van de Velde, three by Paul Potter, four by P. Delaroche, four by Marilhat, eight by Camille Roqueplan, four by Isabey, five by Bonington, one by D. Roberts, two by Landseer, three by Reynolds, and others by Gros, Ary Scheffer, Gudin, Saint-Jean, Rosa Bonheur, Troyon, Couture, Diaz, Jules Dupré, Largillière, Nattier, Watteau, Lancret, Oudry, Desportes, Fragonard, Prud'hon, and many other distinguished painters.

"Let us stop," says M. Thoré in the *Moniteur des Arts*, "before one of the *chefs-d'œuvre* of Reynolds—a half-length portrait of a young girl, dressed in white, seated in a park, with her left arm resting on a hillock. It is a marvel of beauty, and a *chef-d'œuvre* of painting. It is as delicious as the most celebrated portraits of Velasquez, of Rubens, and of Van Dyck."

"This exquisite Reynolds hangs in a bed-chamber, having for its companion, on the other side of a magnificent bedstead, a picture of a Young Girl, by Grouse, resting on a cushion; she wears a white robe and a plumed hat. There also, in addition to some charming examples of Boucher, is a collection of more than 200 miniatures and water-colour pictures—small portraits, from the time of the Valois to that of Isabey—of microscopic nymphs, delicate fancies of the finest pencils."

"To reach the gallery which lies opposite this bed-chamber, at the other extremity of the range of apartments, it is necessary to traverse the rotunda formed by the angle of the Boulevard and the Rue Laftite, the library, the dining-room, and a range of saloons, in which all the furniture and all the ornaments are objects of Art of an incredible value."

"The rotunda, like the *Salon carré* of the Louvre, is a sanctuary where sparkle the choicest works; four pictures by Boucher, fitted into panels of the wainscoting; the Infant Jesus, by Velasquez; a Madonna by Murillo; the famous portrait by Frank Hals, for which the sum of £2,040 was given at the sale of the Pourtales Collection; the famous Gonzales (Coques), bought at the Patureau sale; a Hobbema, for which £3,600 was paid at the sale of Baron Van Brienens's gallery; a Paul Potter; the Wife of Rubens, a half-length, her two hands crossed over her waist—almost as fine as the *Chapeau de Paille*, of Rubens, in Sir Robert Peel's gallery; three Grouses of superlative quality; a grand marine-piece by A. Cuyp, as important as that in the Six Gallery, at Amsterdam; two sea-views by W. Van de Velde; and examples of Watteau, Prud'hon, Bonington, Decamps, Delaroche, and others."

"Passing by the saloons and entering the gallery, the visitor encounters the following works by Decamps: 'The Turkish Patrol,' formerly in the collection of the Marquis Maison; 'The Ford,' and 'A Turkish School Dispersing.' By Meissonier: 'The Halt,' 'The Game of Cards,' and 'The Amateur of the Fine Arts.' By Fragonard: 'The Swing,' and 'The Souvenir,' from the Morny Collection. Here also are several pictures of the highest class by old Dutch painters: 'Disembarking from a Dutch Ship,' by W. Van de Velde; 'The Horse-Market,' and 'The Halt on the Shore,' by Wouvermans; 'The Mandolin Player'—a young girl seated on a balustrade, with her

instrument, by Jan Steen; 'The Listener,' by N. Maas; an 'Interior,' by Peter de Hooghe, for which Lord Hertford paid £2,000 at the sale of the Van Brienens Collection; and two works of Paul Potter: one showing a bull, a cow lying down, a sheep, and a young girl with milking-pails, dated 1644; the other, dated 1653, represents four cows under a stormy sky."

But we are enabled to supply, from the same French journal, a further and a more detailed catalogue of most of the principal works in this famous collection, with the prices paid by the deceased nobleman for many of them. The extent and value of the gallery are so little known in this country, that no apology, we are sure, need be offered for making our readers somewhat acquainted with it.

POUSSIN, N. 'The Dance of the Seasons,' bought at the sale of Cardinal Fesch's gallery, in 1845, for £1,400.

WATTEAU, 'A Fête-Champêtre,' bought at the same sale by the Duke de Morny, but afterwards ceded to Lord Hertford.

LANCRET, 'The Rest by the Fountain.'

PATER, 'A Fête Champêtre,' purchased of the Earl of Pembroke, in 1862, for the sum of £1,232.

BOUCHER, 'Sunrise,' and 'Sunset,'—bought at the sale of the Comailles Collection, in 1856, for £808; 'Spring-time,' and 'Autumn,'—bought at the sale of the Patureau Collection, in 1857, for £580.

GREUZER, 'The Broken Mirror,' 'Head of a Young Girl,'—price £900; 'The Prayer to Love,' bought from the Fesch Collection, for £1,365; 'The Unforeseen Misfortune,' 'Innocence'—a young girl carrying a lamb, bought at the Pourtales sale, in 1865, at the cost of £4,008; 'The Inconsolable Widow,'—bought at the sale of the Morny Gallery for £324.

PRUD'HON, 'The Assumption of the Virgin,'—bought at the sale of the Perrier Collection, in 1843, for £480; 'The Happy Mother,' and 'The Unhappy Mother.'

FRAGONARD, 'The Swing,' bought at the Morny sale, at the price of £1,200.

CHAMPAIGNE, P. DE, 'The Adoration of the Shepherds.'

POUSSIN, G. 'Italian Landscape,' bought for £620.

CLAUDE, 'An Italian Composition.'

TITIAN, 'Tarquin and Lucretia,' formerly in the collections of Charles I., Joseph Bonaparte, and Mr. Coningham: the sum of £646 was paid for this picture.

DEL SARTO, A. 'The Virgin, Infant Jesus, St. John, and Angels,' &c.: from the Aldobrandini Gallery: the price paid for it £1,260.

VERONESE, P. 'Perseus and Andromeda.'

ALBANO, 'Venus reclining.'

DOMENICHINO, 'A Sibyl.'

SASSO FERRATO, 'The Marriage of St. Catherine.'

ROSA SALVATOR, 'Apollo and the Sibyl,' in a landscape—bought from the Julienne Collection at the cost of £1,785; 'The Virgin in Glory,' formerly in the Aguado Gallery; 'The Assumption of the Virgin,' from the collection of Mr. Hope, of Paris.

CANALETTO, Eight views of Venice.

VELASQUEZ, 'Portraits of the Infant and Infanta of Spain,' 'Portrait of Don Balthazar,' 'Portrait of a Lady.'

MURILLO, 'The Adoration of the Shepherds,' 'Joseph at the Fountain,' 'The Annunciation,' 'St. Thomas, Villa Nueva,' formerly in the collection of Mr. Wells, of Redleaf—it cost the Marquis of Hertford the sum of £3,150; 'The Marriage of the Virgin,' 'The Virgin Glorified,' 'The Virgin and Infant Jesus.'

OSTADE, A. 'Peasants in an Ale-house.'

OSTADE, J. Landscape, with figures; 'The Proposal.'

NETSCHER, 'The Lace-maker,' 'An Interior,' with the figure of a young woman.

RUBENS, 'Christ presenting the Keys to St. Peter,' from the collection of William II., of Holland—bought for £1,648; 'The Holy Family,' from the Lapeyrière Collection, £3,160; 'Portrait of a Woman,' 'The Battle of Constantine and Maxentius,' 'The Rainbow,' said to have been in the collection of the Earl of Oxford; but there is a picture by Rubens with the same title in the Louvre. The price



paid by the Marquis for this work is set down at £4,560.

VAN DYCK. 'Portraits of Charles I. and his Queen;' 'Portraits of Philippe Leroy, Lord of Ravels, and of Mme. Leroy, from the collection of William II., £5,470.

TENIERS THE YOUNGER. 'L'Homme à la Chemise Blanche'—bought at the sale of the Duchesse de Berri's Collection, in 1837, for £720; 'Interior,' with peasants.

COQUEL, G. 'Rural Repose;' bought at the Patureau sale for £1,800.

WYNANTS. 'A Composition,' with figures by A. Van de Velde.

REMBRANDT. 'Portraits of John Pellicorne and his Wife,' from the collection of William II., £2,596; 'A Landscape;' 'Portrait of the Artist;' 'Portrait of a Man with a Turban;' two other male portraits; 'Portrait of a Negro;' 'The Good Samaritan.'

CUYR. A. 'View in the Environs of Dordrecht,' valued at the Patureau sale at £1,040; and two other landscapes.

TERBURG. 'Interior,' with a young female.

BRÄUWER. 'Peasants.'

DOW, G. 'Portrait of the Artist;' bought at the Piérard sale, in 1860, for £1,480.

METZU. 'The Sleeping Huntsman,' from the collection of Cardinal Fesch, £3,000; 'The Fish Merchant;' 'A Young Girl.'

NEER, VANDER. 'View in Holland,' £400.

WOUTERMANS. 'The Tavern,' with cavaliers; 'The Horse-Market'—bought at the sale of the Mecklenburg Gallery, in 1856, for £3,200; 'The Camp,' from the Kalkbrenner Collection, in 1850, £1,000; 'A Horse,' from the Jumilhac Collection, in 1858, £200.

BRUGHEN. 'A Rocky Landscape,' with animals; and another small landscape.

POTTER, P. 'The Pasture'—bought at the sale of the Kalkbrenner Collection, for £780; 'The Meadow,' from the Hope Collection in Paris, £804.

HOOGER, P. VAN. 'An Interior.' The price of this picture has been already stated.

VALDE, W. VANDER. 'The Calm;' 'A Fresh Gale.'

MIRIS, represented by several pictures.

JARDIN, KAREL DU. 'Interior of a Court,' with figures and animals; 'A Group of Children,' from the Duval Collection; 'Portrait of a Man.'

HOBREMA. 'A Water-Mill,' from the collection of William II., £2,320.

HETDEN, VAN DER. Two views of Dutch towns, with figures by A. Van der Velde.

VELDE, A. VAN DER. 'The Flight of Jacob,' from the Fesch Collection, £2,400; 'A Landscape,' from the Patureau Collection, £940.

REYNOLDS, SIR J. 'Nelly O'Brien;' 'Portrait of a Young Girl,' the picture already referred to, £2,184; 'A Young Girl,' with a dog, £1,000.

GAINSBOROUGH. 'A Portrait,' in a landscape; two other portraits of men.

BONINERON. 'L'Odalique Blanche,' £120; 'L'Odalique à la Robe Jaune,' £81; 'The Promenade.' These three works are in water-colours, and were purchased in 1846, at the sale of the Perrier Collection.

Notwithstanding the profusion with which the Marquis spent his money in the acquisition of Art-treasures, he is reputed to have died enormously rich. His will is not yet publicly known; but it is said that Mr. Richard Wallace is the inheritor of his pictures, &c., in Paris, if they should happily survive the dangers with which they are threatened by the hostile armies now surrounding its walls. He possessed a fine and valuable collection in England; but whether or no it was removed to France we know not. For twenty years, we believe, prior to his decease, he never once visited his estates in his own country: it is well for us such absenteeism on the part of our aristocratic and wealthy community is singularly rare. Patriotism is the last virtue which men of Lord Hertford's stamp are entitled to claim.

We may add that, in 1855, the cross of a Commander of the Legion of Honour was conferred by the French Government upon his lordship for the "encouragement he had given to the Fine Arts."

J. D.

## STRASBURG CATHEDRAL.

THIS splendid cathedral, one of the finest in Europe, is said to have been founded in 504. The present building was begun in 1015, and not finished till 1439. Erwin of Steinbach, the architect of the tower, died in 1318, when his work was incomplete, and it was carried on by his son, and afterwards by his daughter.

Before considering the interesting objects in this cathedral we turn to an account of the damage it has sustained, as given by a correspondent in the *Times*, October 6. The minute ornamentation of the spire has suffered considerably—particularly on the north side, the fire of the enemy coming from that direction. Several pillars have fallen on the equestrian statue of Clovis, throwing him in a slanting position, and resting on his bridle hand, in a ludicrous manner. Few shots struck the building, but the splintering, and even the concussion, perhaps, has sufficed to bring down a good many of the light pilasters. The iron cross on the top, about twenty feet high, has been bent on one side, which probably founded the reports that the main body of the spire itself was displaced and toppling to its fall. "The correspondent adds, "It will not take any very great expenditure of time or money to set all to rights again." Below, little, or no essential, harm has been done, the rich work about the grand portal and entry to the Chapel of St. Lawrence has sustained no injury, and only one shot has penetrated to the interior of the building. This shot damaged the organ considerably. The thirteenth and fourteenth century glass which adorned the windows was fortunately removed at the beginning of the siege. Pulpit, altar, and astronomical clock, are all uninjured.

It is a curious fact, that Strasburg surrendered on the very day on which, 139 years before, Louis XIV. gained possession (*Times*, October 8). One of his first acts was to dislodge the Protestants from the cathedral, which they had used from the period of the Reformation.

Strasburg Cathedral is remarkable for its spire, the highest known, 466 feet; that is eighteen feet higher than St. Peter's at Rome, sixteen more than the Great Pyramid, and no less than sixty-four feet higher than St. Paul's. The stone-work of the spire is elaborated in a very effective manner, but it is tied and strapped together with iron bars, &c. Though much praised, this spire is excelled by those of Freiburg and Chartres.

The exterior of the west end rises to a height of 230 feet, or higher than the tower of York Minster. M. Viollet le Duc pronounces this an abuse of the true principles of Gothic design. Dr. Whewell says "the building looks as though it were placed behind a rich open screen, or in a case of woven stone. The effect of the combination is very gorgeous, but with a sacrifice of distinctness from the multiplicity and intersection of the lines." Here is a fine rose-window, forty-eight feet in diameter.

The nave is a noble example of early German Decorated Gothic, of the end of the thirteenth century. It is more than 100 feet high, and the clerestory windows are filled with early stained glass of rich character. In fact, the whole building is decorated with fine glass of different periods. The choir consists of a semicircular apse, raised about twenty feet above a crypt. The eastern chapels and choir are of the twelfth century.

There is a fine carved stone pulpit of good design and well preserved. It is dated 1487. The font is also well worthy attention, and equals the pulpit in design and execution. The organ is a rich example of flamboyant wood-work, decorated with colour. But there is an object in this cathedral which deservedly receives great attention. We allude to the famous clock in the south transept. This clock was preceded by another of similar workmanship, begun in 1352, and placed in the tower in 1370. Conradus Dasypodius, Professor of Mathematics at Strasburg, remodelled the present from the first one, in 1571, and it was placed in its present position in 1574. The wheels and movements were made by persons at Schaffhausen. Inglis in his "Tyrol" says,

that the artisan of the clock became blind before he had finished his work, but nevertheless completed it. An old description of this wonderful piece of mechanism, quoted by Mr. Wood in his "Curiosities of Clocks and Watches," 1866, says:—

"Herein nine things are to be considered, whereof eight are in the wall; the ninth (and that the most wonderful), stands on the ground three feet from the wall. This is a great globe of the heavens, perfectly described, in which are three motions: one of the great globe, which displays the whole heavens, and moves about from the east to the west in twenty-four hours; the second is of the sun, which runs through the signs here described once every year; the third is of the moon, which runs her course in twenty-eight days. So that in this globe you may view the motions of the sun and moon every minute of an hour, the rising and falling of every star (amongst which stars are the makers of this work, Damipodius and Wolkenstenius) described. The instruments of these motions are hid in the body of a pelican, which is portrayed under the globe. The pole is lifted up to the elevation of Strasburg, and noted by a fair star made of brass; the zenith is declared by an angel placed in the midst of the meridian. The second thing to be observed (which is first on the wall) are two great circles one within another, the one eight feet, the other nine feet broad: the outmost moves from the north to the south once in a year, and hath two angels, one on the north side, which points every day in the week; the other on the south side, which points what day shall be one half year after. The inner circle moves from south to north once in a hundred years, and hath many things described about it: as the year of the world; the year of our Lord; the circle of the sun; the progression of equinoxials, with the change of the celestial points, which things fall out by the motions which are called trepidations; the leap year; the movable feasts; and the dominical letter, or golden number, as it turns every year. There is an unmovable index, which encloses for every year all these things within it; the lower part of which index is joined to another round circle, which is immovable, wherein the provinces of Alsatia is fairly described, and the city of Strasburg."

We have not exhausted the wonders of this extraordinary clock by quoting this description, and merely observe, that when the hours are struck, figures perform various actions. Dr. Dibdin saw it in 1818, and it was then out of order. Mr. Wood says it was repaired in the second quarter of the present century by J. B. Schwilgue, a watchmaker of Strasburg, who laboured four years upon it, from 1838 to 1842.

The tombstone of the architect, Erwin of Steinbach, was in 1835 discovered in the little court behind the chapel of St. John. A figure of him is placed in the wall near the clock, and also in the porch on the south side of the nave. His plans, on parchment, for the works at the cathedral may be seen in the *Frauenhaus*, in the south-west corner of the Minster Platz. There are some interesting high-roofed houses in different parts of the city, and the other churches are well worthy attention. St. Peter's the Younger, and St. William, contain fine stained glass.

In the choir of the Dominican church before mentioned was the library, the finest on the Rhine. All this has perished. A correspondent of the *Times* (October 8) says he picked up some fragments on which the old Aldine and early German types were still legible. No catalogue of its treasures exists. An elaborate MS. one had been prepared by the librarian, but it had perished. M. Silberman, publisher of the *Courier des Bas-Rhin*, told him that a whole library of MS. of his grand work the "Alsace Antiquary," has perished among the sixteen vols. folio MS. upon Strasburg. The valuable documents relating to the lawsuit between Guttenberg and his partner's heirs, which threw so much light on the early history of printing, have of course perished. The picture gallery in the Place Kober, and all its contents, have been burnt. Fortunately, beyond a good Ostade, it had few pictures of value.



## VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF CHARLES KURTZ, ESQ.,  
SPRINGWELL HOUSE, ORWELL, LIVERPOOL.

This is a gathering not so large as others we have recently described; but it contains some foreign pictures by certain of the most distinguished artists of our time; and these do not alone constitute the attractions of the gallery, for there are many English works of admirable quality. Our notice begins with one by a Belgian painter who enjoys among us a fame equal to that which he has won in his own country.

'*Tasso in Prison*,' painted by Gallait in 1853, is very bold in treatment, and refers us, as the works of this painter often do, to some well-known example of ancient Art. The figure is nearly altogether in shade, seated with the legs crossed, and looking down. There is a second person, a monk, who is bringing food to the prisoner. The point of the whole is a sunbeam which penetrates the gloom of the cell, and the part which this gleam of light plays in the story is full of pathetic interest—it is the one bright suggestion of hope amid general obscurity; and hence may we almost follow the course of the poet's chequered fortunes. M. Gallait does not deal in tricks of colour and effect merely as such. The entire effect in this picture is purpose—that is, to register the epitome of a life. '*Innocence*,' by Portaels, also of Brussels, is a study of a Swedish girl in her wedding dress. To an impersonation so simple, it would, in ordinary cases, be very difficult to give any interest; but the head and the entire dress continually remind us of the title, which is as difficult a proposition to paint as well can be conceived. It is really very elaborate, but the art is very successfully concealed. '*The Tame Jackdaw*,' W. C. T. Dobson, A.R.A., may be accepted only as an incident, but it amply repays close examination by a fund of moral revelations. It shows a girl going to market with a jackdaw on her arm, which she feeds from her mouth.

In '*Good Night*,' T. Creswick, R.A., a group of cattle has been painted by T. S. Cooper, R.A. It seems to have engaged an unusually large share of Mr. Creswick's attention, and yet is not free from that appearance of composition which characterises even his professed localities. It is, however, one of his best works, and has more of fresh local colour than we find in his latter pictures. The components are what he has painted again and again—a group of trees on a knoll, with a river on the right, a house, &c.; yet in the presentation of such material Creswick has stood alone.

A subject by Rosa Bonheur, consisting of a few sheep, is very like many others which this lady has painted; but this differs from them inasmuch as being seasoned with a dash of the pastoral dramatic—a shepherd-boy playing a pipe, and having a pet lamb trotting by his side. It is rarely that Mdlle. Bonheur allows her locality to interfere in anywise with her principal purpose; but here the scene opens into a landscape of much beauty.

Of all the characteristic Irish conceits recorded by Erskine Nicol, A.R.A., '*The Poteen*' is certainly one of the most pointedly national. We see here again that same Irishman whom we have so often applauded in other situations. He pronounces here—but without the utterance of one word—on the quality of the liquor. He is by no means a stranger to whisky; but we learn, by the smack which follows the trial, that this is a beverage especially exquisite.

By Edouard Frère, '*Dipping Dolly*,' is a picture of that class to which M. Frère has specially devoted himself. As may be learnt from the title, we see here a little girl bathing her doll. That is the sum of the situation, and the manner in which it has been realised looks so slight and so easy as to convey to the unaccustomed eye no idea of value. Yet this simplicity is a result of the most earnest study, and the way in which M. Frère's small pictures are lighted, is so perfectly natural, that

the labour necessary to succeed in this is not less than that required for a large composition. It is an admirable example of Frère's "style," in the pursuance of which his resources seem to be inexhaustible. A '*Landscape*,' by W. Linnell, pronounces him at once a pupil of his father. It is composed chiefly of a broken bank, and a dark and solemn distance presenting more than a transcript of a mere locality. It is really a fine picture, yet however fine, it is almost to be regretted that it so much resembles the work of Mr. Linnell, sen., as past experience teaches us that it is not in favour of a pupil when his productions are so closely imitative of those of his master.

By the veteran Verboeckhoven, a group of sheep and a pony show a feature somewhat new in animal-painting, inasmuch as the locality wherein they appear is the sea-shore; and another, to which the name of this painter attaches—accompanied by that of J. B. Klombeek—is of a very different character, the subject being a hunting-party in a winter landscape, when the ground is covered with snow. The game is thrown on the ground: the nicety of its finish we may ascribe to Verboeckhoven; indeed, were it not most carefully painted, it would but ill serve as an accompaniment to the landscape in which Klombeek has done his work with the most fastidious touch. The bare trees with their branches and sprays are worked out with the most patient labour, and the painter has caught most successfully the icy aspect of the winter day. This is an important work when we consider that it reminds us of the pictures of those brave Dutchmen who built up their school of old, the fame of which will endure as long as Art shall be esteemed. A small picture of a Norman woman seated at her spinning wheel, by J. Weigall, is remarkable for most careful finish; also '*The First Shave*,' W. Hemslay—a boy operating on his chin for, as we are told, the first time—is very clever.

'*The Pet Canary*,' one of the best of Solomon's minor essays, is uninspiring as to subject, but masterly in manipulation. Our sympathies are moved, at such a time as this, by '*The Soldier's Wife*,' A. Burr, who is mourning the wounds or death of the then upholder of her humble roof-tree, while her children in unconscious innocence give way to the full measure of infantine mirth.

We have said that many of the works in this collection are among the very best of that class in which French painters have become so eminent, that to which the pupils and followers of Meissonier have given such an impulse—a rich deduction from the schools of Holland and Flanders. Thus, '*The Officer of the Guard*,' by Ruiperez, is full of allusion to the sources of his inspiration. We are reminded by it of the greatest painters of small pictures, by something that is in the vein of their effusions, though not exactly like anything they have done.

'*The Music Lesson*,' by Plassan, is more strictly of that kind which amateurs of a past generation called "conversation-pieces." It was painted in 1858, and the theme is a girl taking a lesson; but she is distracted, and thinking of anything but the precepts of her master. We have the scene precisely as it might be, with that severity of translation which prevails in the treatment of similar subjects by some of the famous Dutchmen of old, after whom these small pictures are worked both in spirit and in substance. We turn to a picture by Lefevre of a very different character, the subject is '*Vandyke showing a Picture*.' The studio is a room of extensive pretension, with such a rich complement of fittings as might be assigned to Vandyke; and to show this, seems to have been the paramount idea of the artist, who excels certainly in painting luxurious interiors. It is small, but it grows upon the eye, inasmuch that it tells out that it would have succeeded well as a much larger work. '*The Lledr Valley by Sunset*' is a glowing scene by B. W. Leader; wild in character, and very different from many locally coloured and very different from many lately exhibited. The works this artist has lately exhibited. The view would be most interesting even as an open daylight subject, but it is brought forward

under the glow of sunset, with Moel Siabod rising in the distance brighter than molten gold. The sun-glow is greatly enhanced by the greens which have been introduced to contrast with them. We have known Mr. Leader long as a literal translator, but since he has broken ground so successfully in the verse of Art, it is to be hoped he will continue thus to celebrate the marvels of nature. There is an incident very Highland by McInnes, called '*His First Trousers*,' whence we infer that the hero of the tale, a well-grown lad, has never worn, up to up to that time, anything but the kilt. The tailor is present, measure in hand, accepting the hospitality of the gudewife of the house in the shape of a dram. From this a large picture was painted. We find here the study from which Jalabert worked out his well-known picture '*Christ walking on the Sea*,' with a reading so original and effective as to give a new interest to this version of one of the most difficult of the miracles to render. The subject has been many times treated, but it is seldom that even men of eminence have got beyond the alphabet of the text. Jalabert has been persistently accused of having given a stage-effect to this scene, but there is no painter who in some of his works is not liable to the same imputation.

Some of the animal-pictures here are of paramount quality. We have already noted one by Rosa Bonheur; and there is another called '*The Shepherdess*,' made out with all the careful elaboration of this lady's early time; it was produced in 1846, and its components are the shepherdess seated under a tree with some of her sheep near her. There is, also, set forth very circumstantially the case of a ewe that has recently had twin lambs; and other examples reveal how early Mdlle. Bonheur made herself mistress of animal-expression: they indicate much more work than most of her later productions. By T. S. Cooper, R.A., is a group of cows—a small silvery picture. The scene is of course the banks of the Stour anywhere below Canterbury: it is dated 1863. It is rarely we see an interior by Verboeckhoven; here, however, we have a stable and some sheep, with an accompaniment of fowls. It was painted as recently as 1864, and as the animals come out more substantially than those he presents in the open, it is surprising he does not study interiors more frequently. But artists and authors are the worst judges of their own works.

Early examples of Sir E. Landseer are not frequently met with; there is, however, in this collection, a deer-hound's head by him, painted in 1826, just eleven years after he exhibited his first picture in the Academy, which was then at Somerset House. Curiously enough his first contribution appears in the catalogue of 1816 as by an amateur. The hound's head is firmly drawn and painted, though it does not hold forth promise of the superb mastery which characterises later productions.

'*On the Meuse*,' by G. Stanfield, is one of those crisp and substantial pieces which are remarkable for the reality of their detail, and the honesty of their daylight-effects. Mr. Stanfield seems to have appropriated to himself the castle-crowned banks of the Meuse, Moselle, and other rivers, presenting the same picturesque features. One of E. Gill's waterfalls—a small picture—affords a clever representation of a stream descending a portion of its bed which has been worn into the semblance of a flight of steps. '*The Netting Lesson*,' by Duverger, is an example of the importation of the highest principles of Art into what may be called commonplace narrative; the point to bring out being simply a fisherman's wife teaching her child to make a net. The lighting of the components is really very fine.

Goethe's and Faust's Margaret has supplied an endless fund of material to both French and German artists, and it is really as profitable to see the diverse conceptions of this character as it is to wonder in remembrance at the endless variety of the impersonations of the Virgin Mary. That of which we speak here is by the Belgian, G. Koller, painted in 1807; it deals with one of the picturesque situations of that sad eventful history, and



shows Gretchen decked with the jewels, and contemplating herself in a glass. Martha is of course present, and tells her how well the ornaments become her. After Scheffer and other eminent French and German artists the entertainment of this subject is at least a bold enterprise. M. Koller has, however, done justice to it in point of elaboration, for the finish of some parts, especially the draperies, is marvellous; yet this does not efface the essence of the text. The mistake generally in painting Margaret is, that she is seasoned too much with the points of the model, and too little with those of the figure presented to Faust in the magic mirror.

Market-scenes by moonlight and artificial light have been very frequently represented by Van Schendel, and certainly in describing the double effect he has never been equalled either by contemporary or predecessor. This is 'The Market-Place at Antwerp,' and by the care which he has bestowed upon it, he has rendered it one of his most important works. Again, in the spirit of the men of old, we have another everyday-matter, only a woman standing by a table covered with choice fruits and flowers. It is really a fine picture of its class, the production of two painters—the figure by Knarren, and the fruit and flowers by David de Noter. 'The Mother's Pet,' by Trayer, is a worthy example of the brilliant execution of this artist. The mother is nursing the child, and the two coincide in a disposition very much more graceful than such groupings generally are. The whole—a full composition—is worked out with a finesse that is appreciable without any apprehension of the labour by which it has been effected.

'The Last Look,' by H. Weigall, is a girl criticising her appearance in the glass; 'The Wood-cutter,' by Whittaker, is a Syrian landscape, with piece of rough foreground rendered in close imitation of the reality; and 'The Young Philosopher,' by W. Daniell, presents a boy blowing soap-bubbles, and observing their flight and colours. There is attributed to W. Hunt a picture in oil, the subject of which is very like one of Hunt's conceits, being a boy frightened at his own shadow. The last of the English oil-pictures we shall note, are 'The Widow,' Hancock; 'The Tight Hat,' Hemslay; and two by John Martin, 'Dividing the Light from the Darkness,' and 'The Destruction of the Cities of the Plain.' Although the old masters had scriptural authority for painting the Almighty in the likeness of the human form, there is no such representation that will meet the conception of the majesty and power of the Eternal in the human mind. Martin's idea, as we see it here, is a moving figure defined in the clouds, which in grandeur far exceeds the simple unassisted incarnations of the earlier painters. In the other picture Lot's wife and daughters, are fleeing from the awful conflagration. The time supposed is the moment of the transformation of the wife, who is struck by lightning. The subject has perhaps never before been treated with such fulness of detail made out with such imaginative resource. Martin was prone to exaggerate into imposing grandeur the character of his architecture, and even to make a display of his powers in this direction when it might have been spared. Had his wonderful powers of imagination been supported by an equal measure of well-mannered technical execution, and a more correct feeling for colour, he had in support of these a rare gift which would have given him a solidity of reputation that might have endured for ages.

Mr. Kurtz possesses also some very choice drawings which we regret we cannot describe at length: as 'Pont-y-Pair,' David Cox; 'A Church Interior,' L. Haghe; a subject by Birck-Forster; 'Sheep,' Ross Bonheur; 'The Walling-place of the Jews,' Carl Werner; 'Jacob,' T. M. Richardson. There is a very attractive drawing by Needham and Cattermole; the figures by the latter, and the landscape by the former—a combination of such excellences. 'Sheep and Landscape,' 'Sheep,' 'Sheep Flats,' by Whittaker; and others by Walter Goodall, Jenkins, Prout, Sherrin, &c.

### WAR-PICTURES AT THE CRYSTAL PALACE.

THE chief novelty of the autumnal season at Sydenham is the collection of sketches from the seat of war, which have been lent to the Crystal Palace Company by the proprietors of two of the illustrated periodicals—*The Illustrated London News* and *The Graphic*—and which, to the number of some 160, fills a small temporary gallery set apart for their reception. These sketches cannot be examined without exciting a lively interest. They are graphic telegrams from the actual seat of hostilities, as to the verity and import of which, there can be no question. The smell of fire has passed on them. The folds and crumples of the paper tell of despatch by hurried messenger or by doubtful post. In the rude rapid scrawl to which the artist has been occasionally reduced, you see the witness of his first introduction to the ugly practice of shell. He has hastened his work with a natural and commendable precipitation; but he has not—as many would have done—run from the danger, and left it behind him. In bistre, pencil, sepia, pen and ink, occasionally in water-colour; on paper of every variety, from the thin tracing paper fitted for balloon post, to the wall-paper torn down from the lining of a chateau and sketched on the back;—these sketches have all the marks of reconnoissances made under fire.

For the artist they have a special interest; and especially for the young artist who is seeking to make a remunerative use of his pencil. They lift the veil, to a certain extent, that covers the operations of two of our deservedly most popular contemporaries. We smile with pleasure to trace the signature of the artists of some of the best known and most admired scenes that have been brought before the English public. A certain contrast is for the most part visible between the methods of the two journals. The earliest in the field, the *News*, seems to concentrate the power of its drawing staff as much as possible in London; content to receive from its distant contributors mere notes or diagrams of scenes which are redrawn from these rough indications. A maintained level of excellence is the result, with, perhaps, too much tendency to sameness. But the sketches, though rarely finished to any great degree, often exhibit much pictorial power. Such, for instance, is the scene before the gate of Nancy, by Mr. W. H. Simpson, full of portentous gloom. The 'View of the Prussian Troops and Munitions of War crossing the Rhine,' is admirable in its effect of movement and of number. Some spirited and characteristic sketches are the work, apparently, of a French artist, under the signature J. P. One of these is the 'Invasion of the Chamber of Deputies by the People, and the Assumption of the Government by the Gentlemen of the Pavement,' alive with frantic energy, and feeble and aimless fury. 'Sunday Evening, September 4th, on the Boulevard des Italiens,' is another photograph of the citizens who think that shells can be silenced by yelling. 'The Champs Elysées transformed into a Camp,' is another scene, terrible in its silent lesson. The artists of the younger journal—*The Graphic*—for the most part draw with a firmer hand and more finished touch. Occasionally this work suffers in reproduction, as in the case of the spirited 'Camp of Mohlots at Paris,' which, as published on the 8th of October, besides the disadvantage of being reversed, is far from retaining the grace of the original. Some, again, appear to be the work of a military artist, sketched with few lines, but firm, bold, and effective. 'The Charge of the 8th Cuirassiers at the Battle of Wöerth' is more than a sketch; it is full of life and fire. So is the pendant, 'Charge of Prussian Cavalry.' Mr. Sydney Hall has placed on graceful record his own arrest. But there are, indeed, few of the sketches that can be looked at without awaking both sadness and admiration.

We congratulate the Crystal Palace Company on securing these painfully interesting drawings for exhibition, though the engravings from them have had a very wide circulation.

### SELECTED PICTURES.

FROM THE PICTURE  
IN THE ROYAL COLLECTION, TURIN.

#### CHILDREN OF CHARLES I.

Van Dyck, Painter. C. J. Thevenin, Engraver.

In our notice, last year, of the paintings in the Royal Gallery of Turin, brief mention was made of this picture as prominent among the thirteen examples of Van Dyck which adorn the collection. It is a work the painter often repeated, though with considerable variations. In Windsor Castle is one of the three same figures, differently costumed and differently arranged as a group, with two small dogs, one on each side of the picture. The late Mrs. Jameson, speaking of it in her 'Handbook to the Public Galleries of Art in and near London,' says it is 'the original and the most charming of the numerous pictures of the same subject scattered through various collections. There is a fine duplicate at Dresden, another at Turin; and a third at Wilton House.' A comparison, however, of the Windsor—of which picture an engraving appeared as one of the series of the 'Royal Pictures' in our Journal of the year 1856—with that in the Turin Gallery, will show the great difference in the two compositions. There is yet another picture at Windsor, by the same painter, in which he has represented the five children of the unfortunate monarch who so liberally patronised him: an engraving of this will be found in our volume for 1858; a copy of it is, we believe, in the Berlin Museum. Mrs. Jameson has evidently confused the several replicas.

The three children whose portraits are here presented are Prince Charles, afterwards Charles II.; the Duke of York, afterwards James II.; and the Princess Mary, who married the Prince of Orange, and was the mother of that prince of the same title who was called to the English throne to defend the interests of Protestantism in these realms against the Romish tendencies of his maternal uncle, the second James. As the figures are in costumes which appear to indicate that they are all females, the picture must have been painted when they were very young. Though Van Dyck first came to England in 1629; he was not introduced to the king, Charles I., till his second visit, in 1631. The two pictures at Windsor show the children at a later age; and it is probable that one of them at least—that which represents five children, the other two being the Princess Elizabeth, and the Princess Anne, who died almost in her infancy—was the latest of the family group from the pencil of the artist. Of single figures, of the king, the queen, and Prince Charles, he left more than one example; and perhaps no monarch who ever sat upon a throne was more fortunate in having a great painter to transmit to posterity the features of himself and his family, than was Charles when he secured the almost transcendent genius of Van Dyck: the room called after his name in the magnificent castle of Windsor, is, as Mrs. Jameson well writes, "beautiful, and one in which visitors love to tarry. What a history do those portraits unfold!" What a history is there even in the three children whom we see in the engraving by M. Thevenin, whose tragic death we so recently reported.

This was, we have every reason to believe, the last plate he executed.





VAN DYCK PINT.

CHILDREN OF CHARLES THE FIRST.

FROM THE PICTURE IN THE ROYAL GALLERY, TURIN.

THEVENIN SCULPT.





THE  
STATELY HOMES OF ENGLAND,  
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,  
How beautiful they stand,  
Amidst their tall ancestral trees,  
O'er all the pleasant land."

HERMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS  
BY LLEWELLYN JEWITT, F.S.A.

HEVER CASTLE.\*



HEVER CASTLE was originally the stronghold of the family of De Hevre, said to have been of Norman extraction, one of whom, William De Hevre, is stated to have had licence from King Edward III. to embattle this his manor-house. His daughters and co-heiresses inherited the estates, and through them, by marriage, they were conveyed to the families of Cobham and Brocas, the former of whom, having obtained the whole by purchase, sold it to Sir Geoffrey Bullen, or Boleyn, in which family it remained until it was seized by the crown.

The family of Boleyn, or Bullen, traces from Sir Thomas Bullen, Knt., of Blickling and Saul, in Norfolk, and Joan, his wife, daughter and heiress of Sir John Bracton, Knt. The grandson of Sir Thomas was Sir Geoffrey Bullen, the purchaser of Hever Castle and other estates of the De Hevre family. Sir Geoffrey "was a wealthy mercer in London, as also Lord Mayor of that city in 37th Henry VIII., and, having married Anne, eldest daughter and co-heiress to John, Baron Hoo and Hastings, by his second wife, Elizabeth, daughter and heiress of Sir Nicholas Wichingham, he had issue, Sir William Bullen, Knight of the Bath, at the coronation of King Richard III." Sir William married Margaret, daughter and co-heiress of Thomas Butler, Earl of Ormond (third brother to James, Earl of Wiltshire), and by her had, with other issue, a son, Thomas Bullen, afterwards created Earl of Wiltshire.

This Thomas Bullen, whose career, and that of his unfortunate daughter, Queen Anne Boleyn, are so intimately woven into the history of our country, was, in 1496, in arms with his father for suppressing the Cornish rebellion, and, under Henry VIII., "being one of the knights of the king's body, was, jointly with Sir Henry Wyatt, Knt., constituted governor of the Castle of Norwich. In the following year he was one of the ambassadors to the Emperor Maximilian, touching a war with France, and soon afterwards was sole governor of Norwich Castle."

In the eleventh year of his sovereign's reign, "he arranged the famous interview of King Henry VIII. and Francis I. between Guisnes and Ardres, and, in the thirteenth year, was accredited ambassador to the latter.

\* We are indebted for the photographs from which our engravings are made to Messrs. Sanger and Son, skilful and energetic photographers of Sevenoaks.

The next year, being treasurer of the king's household, he was sent ambassador to Spain, to advise with King Charles upon some proceedings in order to the war with France." In 1525, with a view to further the suit of the monarch to his daughter Anne, Sir Thomas Bullen was created Viscount Rochford, and afterwards successively Earl of Wiltshire, &c., a Knight of the Garter, and Lord Privy Seal.

This Sir Thomas Bullen married Elizabeth, daughter of Thomas Howard, Duke of Norfolk, and by her had issue one son, commonly called Lord Rochford, being summoned as a baron during the lifetime of his father, and two daughters, Anne and Mary. Lord Rochford married Jane, daughter of Henry Parker, Earl of Morley. He was beheaded during the lifetime of his father, and left no issue. Of the



HEVER CASTLE: THE ENTRANCE.

daughters, the Lady Anne Bullen became second queen to King Henry VIII.; and the Lady Mary Bullen married, first, William Carey, one of the gentlemen of the bed-chamber to King Henry VIII.; and, secondly, Sir William Stafford, Knt. The husband of this lady, William Carey, was the son of

Thomas Cary, of Chilton Foliat, in Wiltshire (son of Sir William Cary, of Cockington, Devon, Knt.—who was slain at the battle of Tewkesbury—by his second wife, Alice, daughter of Sir Baldwin Fulford), by his wife, Margaret, daughter and co-heiress of Sir Robert Spencer, of Spencer Combe, by the Lady Eleanor



HEVER CASTLE: THE COURTYARD.

Beaufort, daughter of Edmond, and sister and co-heiress of Henry, Duke of Somerset. Lady Mary Bullen had, by her first husband, William Cary, a daughter, Catherine, married to Sir Francis Knollys, K.G.; and a son, Sir Henry Cary, Knt., who was created Baron Hunsdon at the coronation of Queen Elizabeth, and from whom descended the Barons Hunsdon,

and Earls of Dover and Monmouth; while, from his brother, Sir John Cary, of Plashey, Knt., by his wife, Joyce, sister of Sir Anthony Denny, king's remembrancer, are descended the Viscounts Falkland.

Anne Boleyn was born at Hever in or about the year 1507; and in 1514, when only seven years of age, was appointed one of the maids of

honour to the king's sister—who had then just been married to Louis XII. of France—and was allowed to remain with her when her other English attendants were unceremoniously sent out of the country. On the queen's second marriage with Brandon, Anne Boleyn was left under the powerful protection of the new queen, Claude, wife of Francis I. She was thus brought up at the French court. When war was declared against France in 1522, at which time her father, Sir Thomas Boleyn, was ambassador to that country, it is thought she was brought back to England by him, and, shortly afterwards, was appointed one of the maids of honour to Queen Catherine, wife of Henry VIII., and was thus brought under the notice of that detestable and profligate monarch. She had not been long at court when a strong and mutual attachment sprung up between her and the young Lord Percy, son and heir of the Earl of Northumberland, who made her an offer of marriage and was accepted. At this time she was only sixteen years of age. The match, however, was not destined to be made, for the king "had already turned his admiring eyes in the same direction, and, jealous of the rivalry of a subject, he caused the lovers to be parted through the agency of Cardinal Wolsey, in whose household Percy had been educated; and that young nobleman, probably under compulsion, married, in 1523, a daughter of the Earl of Shrewsbury." Anne, on being thus compulsorily separated from her young and fond lover, was removed to Hever. Here, within a few weeks, she heard of the marriage of her accepted lover, and, with feelings which can well be imagined, kept herself secluded. To Hever the king repaired on a visit, but, probably suspecting the cause of his arrival, Anne, under the pretext of sickness, kept closely to her chamber, which she did not leave until after his departure. "But this reserve was more likely to animate than daunt a royal lover; and Henry, for the purpose of restoring the reluctant lady to court, and bringing her within the sphere of his solicitations," created her father Viscount Rochford, and gave him the important post of treasurer of the royal household. Even yet, however, his suit, which was dishonourable even to one so depraved and lost to honour as he was, was unprosperous when made; and she is said by an old writer, and one not favourable to her, to have replied firmly to the king, "Your wife I cannot be, both in respect of my own unworthiness, and also because you have a queen already; and your mistress I will not be." Foiled in his attempt to gain her by any other means, the unscrupulous monarch now began seriously to set himself to the task of obtaining a divorce from Queen Catherine, who had been his wife for seventeen years, in order that he might replace her by Anne Boleyn. The history of these proceedings is a part of the history of the kingdom, and need not be here detailed. It is, however, a tradition of Hever, that when the king came "a wooing" he sounded his bugle in the distance that his lady-love might know of his approach. The divorce being obtained, Anne Boleyn, having previously been married to the king, became "indeed a queen;" and having given birth to two children—Elizabeth and a still-born son—was arrested on a false and disgraceful charge and was beheaded, to make room for a new queen in the person of one of her own maids of honour, Jane Seymour.

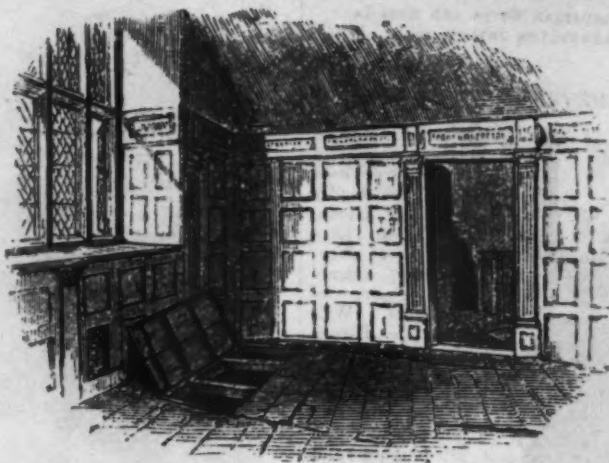
The Earl of Wiltshire (Sir Thomas Boleyn), father of the ill-fated queen, died in 1538—two years after witnessing the beheading of his only son, Viscount Rochford, and his daughter Queen Anne Boleyn; and on his death the family of Boleyn, in the main line, became extinct.

On his death, Henry, with the rapacity that kept pace with his profligacy, claimed and seized the castle of Hever in right of his murdered wife, and afterwards, after her divorce, settled it upon one of his later wives, Anne of Cleves. He also purchased adjoining lands from others of the Boleyn family, and thus enlarged the estate. The castle and manor of Hever, and other adjoining lands, were settled upon Anne of Cleves, after her divorce, for life, or so long as she should remain in the kingdom, at

the yearly rent of £93 12s. 3d. She made Hever her general place of residence, and died there according to some writers, but at Chelsea, according to others, in 1557. In "the same year, the Hever estates were sold by commissioners, authorised by the crown, to Sir Edward Waldegrave, lord-chamberlain to the household of Queen Mary, who, on the accession of Elizabeth, was divested of all his employments, and committed to the Tower, where he died in 1561." The estates afterwards

passed through the family of Humphreys to that of Medley.

In 1745 Hever Castle was purchased by Timothy Waldo, of London, and of Clapham, in Surrey. The family of Waldo is said to derive itself, according to Hasted, from Thomas Waldo, of Lyons, in the kingdom of France, and was among the first who publicly renounced the doctrines of the Church of Rome, "one of the descendants of whom, in the reign of Elizabeth, in order to escape the persecutions of the Duke



IN THE LONG GALLERY.

D'Alva, come over, it is said, and settled in England." In 1575, Peter Waldo resided at Mitcham. His eldest son Lawrence—according to Mr. Morris Jones, who has made much laudable research into the history of the family—had issue, by his wife Elizabeth, no fewer than fifteen children. Of these, the twelfth child, Daniel Waldo, is the one pertaining to our present inquiry. He was a citizen and cloth-worker of London, and was fined as alderman and sheriff in 1661. He married Anne Claxton,

by whom he had issue, nine children. Of these, the eldest son, Daniel Waldo, some of whose property was burnt down in the great fire of London, in 1666, married twice, and from him are descended the Waldos of Harrow. Edward, the second son, became the purchaser after the fire, of the sites of the "Black Bull," the "Cardinal's Hat," and the "Black Boy," in Cheapside, on which he erected a "great messuage," where he dwelt; and in which, when it was taken down in 1861, was some fine



HEVER CASTLE: FROM THE EAST.

oak-carving, now at Gungrog. This Edward Waldo was knighted—"at his own house in Cheapside," the very house he had built—by the king, who was his guest, in 1677. On this occasion "he had the honour of entertaining his sovereign, together with the Princesses Mary and Anne and the Duchess of York, who, from a canopy of state in front of his house, viewed the civic procession pass along Cheapside on its way to Guildhall." Sir Edward married three times. He died at his

residence at Pinner, in 1705, aged seventy-five, and was buried at Harrow. Nathaniel and Isaac, third and fourth sons of Daniel Waldo, died unmarried. Timothy, the fifth son, we shall speak of presently. Samuel, the sixth son, citizen and mercer of London, and freeman of the Clothworkers' Company, married first, a daughter of Sir Thomas Allen, of Finchley; and second, Susan Churchman; and had among other issue Daniel Waldo, one of whose daughters, Sarah (married to Israel Woollaston),



died at the age of ninety-eight, leaving her cousin, Col. Sibthorpe, M.P., her executor; Isaac Waldo, one of whose daughters, Sarah, married Humphrey Sibthorpe, M.D., Sheridan Professor of Botany, whose son, Humphrey Sibthorpe, M.P. (father of Col. Sibthorpe, M.P.), assumed for himself and his heirs by royal sign-manual, the additional name, and the arms of Waldo, on inheriting the property left him by his relative, Peter Waldo, Esq., of Mitcham and of Warton.

Sir Timothy Waldo, to whom allusion has been made, the purchaser of Hever Castle, was admitted attorney of the King's Bench and solicitor in Chancery, in 1730; in 1739 he was under sheriff of the City of London, and he was a liveryman, and the clerk of the Salters' Company. In 1736 he married Catherine Wakefield, and had by her an only child, Jane, who married, in 1762, George Medley, Esq., M.P. of Buxted. Sir Timothy, who was knighted in 1769, died at Clapham in 1786, his wife surviving him, and dying in 1806, aged ninety-five. Their sole daughter and heiress, Jane, wife of George Medley, inherited all the property, including Hever Castle. She had no issue, and died in 1829, in her ninety-second year, leaving her large possessions, the personality of which was sworn under £180,000, to her cousin, Jane Waldo, only daughter and heiress of Edward Waldo, of London, who administered to the estate as cousin and only next of kin. This lady, who thus became the possessor of Hever Castle, died at Tunbridge Wells in 1840, and thus the family became extinct. The name of Waldo had, however, been taken by royal sign-manual, in 1830, by Edmund Wakefield Meade, Esq., of Newbridge House, Dawlish, son of Francis Meade, of Lambeth. Edmund Meade Waldo, Esq., became resident at Stonewall Park, near Hever Castle, which memorable edifice is still in the possession of this family. He married Harriet, second daughter of Colonel Rochfort, M.P., by whom he left issue two sons and one daughter; the eldest son and heir being Edmund Waldo Meade Waldo, Esq. The daughter, Harriet Dorothea, was married, in 1860, to the Rev. W. W. Batty, Rector of Hever, to which living he was presented by his father-in-law.

The castle is not inhabited by any member of the family: it is "let" to a tenant, who is now its occupant.

Probably the descendants of the old race have acted wisely in deserting it: it cannot be a healthy place, it lies very low, and the moat that on all sides surrounds it must taint the atmosphere with unwholesome vapours.

There are, however, few ancient "Houses" in the kingdom more deeply interesting to the curious occasional visitor; it does not, indeed, convey ideas of grandeur or magnificence. It never could have been large. Certainly, at no period did it supply ample room to accommodate the suite of a luxurious monarch; and there is little doubt that the visits of the eighth Henry were made, if not secretly, without state, when he went to woo the unhappy lady he afterwards—and not long afterwards—murdered.

In the small chamber of the ground floor, which still retains its minstrel's gallery and its panelling of oak, was the bad king entertained by his victims; and in a very tiny chamber slept in pure innocence the object of his lust—a most reluctant bride, and most miserable wife.

Yet Hever Castle was a stronghold, and a place well calculated for safety in the troublous times in which it was built and embattled. It is surrounded by a moat, across which a bridge leads to the entrance gateway. The entrance is defended by a strong portcullis composed of several large pieces of wood laid across each other like a harrow, and riveted throughout with iron, designed to be let down in case of surprise, and when there was not time to shut the gate. To this succeeded an iron portcullis. It is followed by an inner solid oaken door, riveted with iron, firmly bound with iron pieces going the whole length across, and studded with iron knobs. A wooden portcullis then follows; immediately adjoining these are two guard-rooms, in which a dozen men-at-arms might long dispute the

passage of an enemy. Over the external gate, immediately under the battlements, a series of machicolations project boldly forward; from these, molten lead and other deadly appliances and missiles could be poured and discharged on the heads of assailants with terrible effect. Passing through these gates and beneath the portcullises, the visitor enters a spacious courtyard, surrounded on all its sides by the building. From this courtyard or quadrangle the visitor enters the old DINING-HALL, where

the racks for hunting-spears are still visible, and where grotesque decorations will not fail to be noticed. In the stained-glass windows are the arms of the Boleyns and the Howards. Near this is the CHAPEL, and continuing along the passages are two rooms bearing the names of Anne Boleyn's bed-room, and Anne of Cleves' room. Anne Boleyn's room "is really an interesting apartment, beautifully panelled, and contains the original family chairs, tables, muniment box, and what is called



ANNE BOLEYN'S CHAMBER.

Anne's bed."\* To this apartment several ante-rooms succeed, and the suite terminates in a grand gallery occupying the whole length of the building, in which the judicial meetings and the social gatherings of the ancient family were held. It is about 160 feet in length, by 20 feet in width, with a vaulted roof, and panelled throughout with carved oak. On one side, placed at equal distances apart, are three recesses: the first,

having a flight of three steps, is fitted up with elbowed benches, where the lord of the castle in old times held his courts, and where Henry VIII. is said, on the occasions of his visits, to have received the congratulations of the gentry; a second was occupied by the fire; and the third was used as a quiet corner for the old folks, while the younger ones frolicked throughout the mazes of the dance. At one end of the gallery a trap-door leads to a dark



HEVER CASTLE: FROM THE WEST.

chamber, called the dungeon, in which the family are believed to have sheltered themselves in time of trouble; although it is manifest that the height of the room, compared with that of the building, must have betrayed its existence to even a careless observer.

The interior of that part properly called "the

castle"—i.e., the entrance—is approached by a winding staircase in one of the towers. "About midway the staircase opens into the narrow vestibule of the great state-room. The Gothic tracery over the fire-place is extremely beautiful both in design and in execution. It consists of two angels, each bearing two shields, showing the arms and alliances of the Cary and Boleyn families, of Cary and Waldo—Boleyn and Howard, and Henry VIII. and Boleyn."

\* We believe, however, these interesting objects have been removed. At the time of our visit, fewer was in the house, and we could not see any of the upper chambers excepting "the grand gallery."

## WILHELM BISSEN.\*

DENMARK has reason to be proud of her school of sculpture. Thorwaldsen was, in his time, first of her Phidian brotherhood: in the present day, it is thoroughly well represented by



Jerichau. In the intervening interval appeared and passed away a disciple of the former, who duly sustained the credit of the illustrious line, and left a name to be honoured by his country. We allude to Wilhelm Bissen—for a brief but effectual biography of whom we have to thank Mons. Eugène Plon, to whom the artistic world is already so amply indebted for his admirable and detailed volume on Thorwaldsen and his works.

Bissen was born in 1798, and died in 1868—devoting fifty years to a sedulous cultivation of the profession, to which, as in all such cases, nature's strong suggestion impelled him. In his boyhood he manipulated into imitative form every plastic material which he could render available—kneaded bread, or clay, or, thanks to gracious winter, an exhaustless supply of long-enduring snow. From this latter evanescent "material" he drew a perfect Walhalla of imaginary heroes, and, with happy ingenuity, shedding over each a flow of water, thus secured for them a glacial finish, until the approach of summer reduced the whole to airy nothing.

Such early proclivities led to a familiar result: the talent of the boy was recognised by some liberal friends, and he was put into an effective way of developing it by education. For a few years he was a general student of Art, and, indeed, proved himself to have a mind susceptible of knowledge in its widest variety.

Having obtained, through the influence of Prince Christian, all the advantages of a course of instruction in the Fine Arts Academy of Copenhagen, he at length won, for a bas-relief, the great gold medal, which involved the inestimable privilege of the visit to, and sojourn in, Rome.

At Rome, remarks his biographer, Bissen hastened to contemplate the antique, and to visit the *atelier* of Thorwaldsen—then, after the death of Canova, without a rival. The impression he thence received was decisive. A light flashed upon his eyes, and, for the first time, he felt impressed with the sculptor's power, on beholding what a master of modern times may create, when drawing his inspirations from Greece.

He then so devoted himself to study, that Thorwaldsen took occasion, in writing to Prince Christian Frederik of Denmark, to say of him—"Bissen works hard, and gives evidence of great talent in all his productions."

It may here be remarked how thoroughly

\* LE SCULPTEUR DANOIS, WILHELM BISSEN. Par Eugène Plon. Henri Plon, Imprimeur-Editeur. Paris.

Thorwaldsen afterwards estimated the matured powers of his countryman, when, by a codicil of his will, he devolved upon him the task of finishing his incomplete works, and of directing the inauguration of his museum.

This appreciation of the artist, and by such a judge, was borne out on his return home. Commissions, in a continuously swelling stream, flowed in upon him, in poetic theme and busts, until at length he became recognised as the sculptor *par excellence*, to whom all great court undertakings of that kind were entrusted. He drew his subjects equally from Scandinavian and Greek mythology, having, however, fallen into an early error, which he ultimately corrected, of identifying the illustrative form of the one too indiscriminately with that of the other.

His earliest great subjects was a bas-relief, for the Palace of Christiansberg, representing the civilisation of mankind by Ceres and Bacchus—his last, a series of eighteen colossal statues, to be placed, between columns, along the grand staircase of the same structure. In both he is considered to have been admirably successful.

To descend from the poetry of fictitious theme, Bissen, who deeply sympathised with his country in all her latter sufferings from the cruel visitations of Prussia and Austria, undertook to complete an historic monument of the victory of Fredericia. He did so by a single figure of a Danish soldier waving the laurel branch over his head in the hour of success. Difficult as it was to deal with the conspicious linear presentation of the work, it has been rendered deeply interesting from the finely eloquent feeling stamped upon its expression. We give a sketch of it, with, however, the imperfection of such an illustration.

Bissen was a man of highly cultivated mind, and, while so much before the public in his works, his greatest pleasure was to dwell in quietude with a few trusted friends. He was said to have had the lofty presence of a Scandinavian chief, but in disposition was the most



gentle of beings. He died suddenly in his seventieth year, and his funeral was signalised by the presence of the court and all the chief dignitaries of Denmark. A funeral oration was pronounced over his grave by one of his country's greatest intellects—Professor Høyen, who concluded it with the emphatic words:—"Bissen cannot be said to have died—he lives for ever in the memory of his country."

## GERMAN EXHIBITION.

THERE has been opened for a short time at 39, Old Bond Street, an exhibition of works of Art contributed by artists and amateurs in aid of the destitute families of German soldiers who have fallen in this fearful war. This project originated with the German Academic Society, supported by the German artists resident in London. The hanging space is limited to one room, which has very liberally been lent for the occasion by the lessee or proprietor. The number of paintings, drawings, and sculptural works amounts to 254, hence it will be understood that a great proportion has been sent by English artists and amateurs; some are acknowledged from Continental painters; and further assistance is solicited. The great attraction to visitors will undoubtedly be the contributions of members of our own Royal Family, which embrace examples in oil painting, water-colour drawings, and sculpture: and Her Royal Highness the Crown Princess of Prussia graciously condescends to administer the proceeds of the exhibition. The royal lady herself contributes four works of Art that show an immense advance in the study since she exhibited, during the Crimean war, the water-colour drawing the subject of which, it will be remembered, was a sergeant of the Guards dying, while tended by his sorrowing wife, on the battle-field. There are also four works by the Princess Louise, the mature character of which evidences an earnestness of study equal to the subjugation of the utmost difficulties of Art.

Among the foreign artists who assist the cause, some are settled amongst us; others respond from different parts of the Continent to the wail which has risen from the desolate homes of Germany. Thus we find among them Carl Haag, Louis Haghe, C. Werner, R. Lehmann, F. W. Keyl, W. Kämpel, Koberwein, Priolo, Rosenthal, Somiani, Frau Clara Von Wille, Trautschold, Taffini, and many others. Antwerp has come forward in a manner which should be specially noted, as contributions have been received thence from D. Col, F. A. Fraustadt, E. Marchaux, H. Pieron, Jos. van Luppen, P. Vander Ouderaa, A. J. Verhoeven-Ball, Miss E. Wolmershausen, and A. Wüst.

As these works do not come before the public with all the ambitions of an emulative exhibition, it is not our purpose to consider them critically. It would, however, be unjust to pass, without signalling, works which are marked by a high degree of merit.

By the Crown Princess, and signed "V.," there is a drawing called 'Widowed and Childless,' in which appears an aged lady sitting in her now desolate home alone, and abandoned to silent grief. Another subject by Her Royal Highness, and signed 'Victoria, K. P. v. P., 1868,' is an oil-picture of great artistic power; and another, also in oil, 'St. Elizabeth (Kurfuerstin) distributing Alms,' and signed 'Victoria, K. P. v. P., 1868.' This is a bright picture, showing how profitably the princess has studied since she produced 'The Battle-field,' the drawing mentioned above as exhibited at the time of the Crimean war. She is really and truly an artist, and need not shrink from having her works criticised among those of professed artists.

By H.R.H. the Princess Louise is a life-sized portrait of a Canadian lady in coloured chalks, a work which would also be highly creditable to a professor of that department of Art: there is also, by the princess, one entitled 'In Aid of Sufferers.' We must not omit mention the brightest and most attractive of the essays of the Crown Princess—two figures of fisher-children painted on a shell.

Count Gleichen contributes some skillfully finished sculptural studies; as a small bust of the Prince of Wales, and another of the Princess; and also a dancing-girl, cast in stearine. The centre piece of the sculpture is very properly a bust, by L. Casan, of the King of Prussia, near which is a small copy of Mr. Foley's admirable figure of Goldsmith.

To turn to the paintings and drawings, there



are 'On the Rhine—Moonlight,' G. F. Teniswood; and one of E. Gill's waterfalls, "with distant prospect:" both are small pictures of much beauty. 'Broadwater Meadows,' by H. S. Marks, — a flat landscape coloured from nature, — is not in this painter's usual vein, and thus becomes a curiosity. A study of a small head—that of a monk—by Carl Haag, is one of the most delicately and perfectly finished heads Mr. Haag has ever painted: he has also sent a figure (fifteenth century) shooting birds with a crossbow. 'Rocked in the Cradle of the Deep,' S. P. Jackson, — a brig at anchor, with an evening effect; 'Nursing the Baby,' F. W. Keyl, — a cow fondling her calf; 'High and Dry on the Beach,' R. T. Pritchett, — one of this artist's very spirited sketches at Scheveningen; 'The Monk's Story,' J. Abbot Pasquier, is of much excellence; a 'Scene in Harvest-Time' and a 'Morning Scene near Festiniog, North Wales,' both by Britton Willis, are drawings of great beauty and delicacy; 'Pallanza on the Lago Maggiore,' E. A. Goodall; 'Sketch of a Reeper—Arran, Scotland,' by Miss M. Gillies, is one of this lady's most carefully finished studies. 'Returning from Church,' Eyre Crowe, is a small picture of three Alsatian country people in their Sunday best—a father followed by two daughters—the former wears the peculiar hat of the country turned up at the side. 'Teresa,' H. Wallis, is a profile of an Italian girl spinning, carefully painted from, apparently, a native model. 'Haide Röselin' is the title of a very interesting study of a peasant-girl by G. Koberwein—an oil-picture of accurate drawing and minute finish. In 'A Rustic Scene in Finland,' Conradi, we see a peasant-woman, who has been cutting grass for the gaminivorous members of her family. She bears the fodder on her head, and is closely followed by a goat and kids, and is accompanied by two of her own little ones. 'The Conservatory,' by the same artist, a small picture of very different character, is made out with a nicety that enables us to distinguish the generic variety of greenery which the place contains. But the point of the situation is a young lady who stands in deep thought, yet evidently not occupied by the plants. 'An ancient Stone Cross near Chagford, Devon,' by P. Deakin, describes a relic which must have long engaged the speculations of antiquaries. R. Lehmann contributes 'The Widow's Consolation,' painted after one of his pictures. By Miss E. E. Farmer is a profile sketch of a girl's head, skilfully drawn, and coloured with taste. 'The River Aar above the Fall at the Hondeck, Switzerland,' by W. Künfel, is a fair example of the kind of scenery which principally characterises this river. 'The Grandmother,' by C. Webb, is a freely painted, but effective, picture, showing an old French peasant-woman preparing vegetables for the pot au feu.

Other interesting subjects are, 'A Lake Scene,' F. O. Finch; 'Listening,' Britton Riviere; 'The Sword-bearer to Henry VIII.,' J. W. Chapman; 'Retreating French Cuirassiers,' W. Peró; 'Near Rotterdam,' Sir Henry Thompson; 'Une vue prise à Prayon,' Jos. Van Luppen; those also by G. Dighton, Miss Georgina Swift, J. Aumonier, W. J. Bottomley, Theodore Gudin, Mason Jackson, E. Bottura, F. Dillon, H. P. Hoyoll, P. Vander Ouder, G. A. Fripp, J. Chase, P. R. Morris, Miss L. Rayner, &c.

An album has been contributed by Mr. Lodge, containing sketches by T. M. Richardson, Aaron Penley, David Cox, Lundgren, W. Hunt, F. Tayler, Gainsborough, De Wint, Hine, Leech, and Copley Fielding.

To revert to the sculpture, there are—a 'Portrait,' J. Watkins; 'Ophelia,' Mrs. N. Ellis; 'Rev. Thomas Jackson,' J. Adams-Acton; 'H. R. H. the Late Prince Consort,' 'Dog with Slipper,' Somaini; 'H. M. the Queen,' Miss C. M. Adams; 'Charles Dickens,' F. Junck, &c.

We cannot too highly compliment the honorary secretaries, Mr. T. J. Gullick and Herr W. Kumpel, on the interest they have shown in the enterprise; and especially in their assiduity in the promotion of its success.

## ART-EDUCATION IN THE CITY OF MOSCOW.

A RECENT visit to Moscow enables me to give some details which may not be without interest concerning a large and efficient School of Design established in that ancient capital. It will easily be understood that the former seat, and the present centre, of the great Muscovite empire affords a good station at which to plant a School of Art. When the extended system of Russian railways shall be completed, Moscow will be the focus from which five trunk lines will radiate: thus she must become more than ever the centre, at which may meet the varied and somewhat heterogeneous nationalities of "all the Russias." Moscow will, on the south, be brought into immediate communication, not only with the vast corn-growing districts which border on the Black Sea, but with Kertch, in the Crimea, and other colonies of ancient Greece, rich in remains of classic Art; also she may establish more intimate relations with Circassia, Georgia, and the Caucasus, whence the bazaars and great fairs are supplied with ornate fabrics oriental in design and colour. Again, Moscow on the north and the west will be brought into direct correspondence with the trade of the Baltic, with the Art and commerce of Western Europe, with the undeveloped resources of Scandinavia and Finland. Lastly, the railways already projected towards the eastern frontiers must render more available the vast mineral treasures of the Ural Mountains—mines of gold, silver, malachite, lapis lazuli, and precious stones, which, from time immemorial, have given a kind of barbaric magnificence to the regalia of the sovereign, and even to the jewellery of the peasant. At the same time these increased facilities of communication will tend to make Moscow the European terminus for the commerce of Asia, the emporium of Eastern manufactures, the seat of those arts of design, which for centuries have been pushing their way westward from China, India, and Japan. These considerations point to the conclusion that for Moscow are reserved important developments in Arts and manufactures. Moreover, her prestige is great; her history pregnant with Art-associations: unlike her modern rival, St. Petersburg, she is so placed in the empire, that she can rally around her whatever is national and historic. The existence of the Kremlin, with its unrivalled treasury, the possession of museums, public and private, indicate that if Russia has in the past, or can create for herself in the future, a school pretending to nationality, that school will find no more appropriate resting-place than under the sacred shadow of the Kremlin. Therefore "L'Ecole Stroganoff à Moscou"—the chief Art-school in Russia—already an institution active and useful—will, if duly supported by the state, supply those æsthetic wants which are never more keenly felt than at the turning-point when a nation is passing out of barbarism into nascent civilisation.

The School Stroganoff in Moscow takes its name from the Count Stroganoff, an enlightened nobleman, among the first in Russia to entertain the idea that the nation's manufactures might be advanced by the education of the people in the elements and principles of design. Accordingly, the school was founded by the Count in 1825, and for eighteen years supported at his expense. In 1843 it passed over to the Government, and in 1860 an imperial

ukase was issued which defined the organisation and prescribed the future action of the institution. The director, M. Victor Boutovsky, in a pamphlet just published—"De l'Éducation artistique appliquée à l'Industrie en Europe et particulièrement en Russie"—describes the school and its allied museum as follows:—"This establishment, with its museum of Art and of Industry, is nearly all that has been done in Russia, down to the present day, towards associating Art-education with the industry of the people. The epoch of its foundation coincides with the general Art-movement in Europe." "The instruction in the school is divided into five classes, of which three are preparatory, and two special. In the first, the pupils are instructed in the elementary and general ideas of Art and of Science, which are equally necessary to industrial artists as to mankind at large. The second section is formed of two subdivisions: the one prepares designers for printing and weaving patterns on textile fabrics; the other trains artists for decoration in general, especially in gold and silver work, in leather-work, furniture, and the modelling, and engraving of bronzes, porcelains, precious stones, and other objects, wherein are required elegance in form." I may add, from the statements, both of Director Boutovsky in Moscow, and of M. Grigorovitch in St. Petersburg, that the Russian scheme of Art-education already tried—and let us hope about to be further developed—is studiously based on the proceedings at South Kensington.

The director makes the following returns of the pupils receiving instruction, during the present year, in the Stroganoff School. In the classes of design there are 504 pupils, to which number may be added 19 amateurs, who gladly take advantage of the instruction offered. Furthermore, there is a class for women, numbering thirty-five students. Also must not be forgotten a Sunday-school for the teaching of design, which has on its books about 200 pupils. A Sunday drawing-class sounds as an innovation: in England reading is taught on the Sunday, but not drawing. The Russian Church seems more tolerant of Art-education on a Sunday than the Anglican, or even the Latin, Church. These Sunday Art-classes are composed chiefly of the labouring population. The school, which is under the Minister of Finance, seems well appointed; the building assigned to it is spacious; the Class-rooms are furnished with usual appliances; the educational staff consists of a director and about twenty "professors" or assistants. The pupils are admitted between the ages of twelve and fifteen years upon examination, the course extends over five years. The general, as distinguished from the specific, instruction, comprehends "academic design, landscape, flowers, drawing from nature, linear design. The pupils also enter courses on religion, the Russian language, writing, geography, history, arithmetic, and geometry." The special classes, as before stated, have for their object the practical application of Art to industry; moreover, æsthetics and the history of the arts are comprised in the general curriculum. The pupils end with a kind of apprenticeship: having made choice of a trade, they at first try their hands within the school, and afterwards enter some manufactory as apprenticed designers, modellers, ornamentists, or Art-workmen. On leaving the school each student undergoes an examination, and receives a brevet or certificate according to



his merit. Since 1860 more than thirty students have been found qualified to take the duties of masters in Schools of Design. The above sketch will indicate that though much remains to be done, already a good work has been set on foot. The writer on a recent visit was witness to the order and the energy of the administration. In a country where the need of popular Art is scarcely as yet felt the director has had uphill work; among a people singularly indifferent to beauty in any form, it has been difficult to plant in the provinces the simplest elements of Art or the principles of correct taste.

The persistent and well-intentioned work commenced in the Stroganoff School has obtained recognition in Western Europe. And yet the official reports of national and international exhibitions tally with the judgment the writer has formed on personal examination; namely, that Russia is in Art still a desert land, producing, save in some few favoured spots, little that can by utmost courtesy rank as Fine Art. In the exhibition of 1851 it became evident that the Russians did not know how to turn to good account the precious materials nature had placed at their disposal: the malachite, lapis lazuli, porphyry, jasper, &c., at their command were often so wrought as to outrage pure principles of taste. And again, the position taken by Russia in 1862 showed the country still in the rear of civilisation. Thus while England obtained 1639 medals, France 1390 medals, Austria 504 medals, Prussia 330 medals, Italy 322 medals, Belgium 251 medals, Russia gained only 176 medals, whereof more than 100 were due to "animal and vegetable substances used in manufactures," "substances used for food," "mining, quarrying, metallurgy, and mineral products," and "skins, furs, feathers, and hair." This enumeration at once indicates that the strength of Russia lies, as is well known, in raw materials, not in Art-manufactures. However, in the last Paris Exposition, and, more recently, in the Exhibition of St. Petersburg of the present year, Russia proves, by the progress made, that she has arrived at that stage in her history when everything is to be gained through technical Schools of Science and Art. And it is satisfactory to know that there exists the nucleus of a national education which might easily be made to embrace the Arts. Russia is already provided with seven universities, fifty-one provincial head-schools, besides district-schools. Education, moreover, receives support from the state. Yet in the report of General Morin and of M. Tresca on industrial education as represented in the Paris Exhibition of 1867 it is stated that "En Russie, l'Institut Technologique de Saint Petersburg et l'Ecole des Métiers de Moscou sont les seuls établissements dans lesquels le travail manuel entre pour quelque chose dans l'enseignement professionnel." The School Stroganoff, however, justified the expectations of its founders by obtaining as her reward three medals: one for "Art applied," another for "technical instruction," and a third under the section "History of Labour," "for designs and models from Russian antiquities." The writer may be excused for transcribing the notes he made upon the designs exhibited in 1867 by the School Stroganoff, especially as his recent experiences confirm the judgment then arrived at: "In designs for paper-hangings, &c., in common with other Art-products from Russia, I observe the conflict between two opposing schools—the old and the new—between the traditional

Byzantine and a directly naturalistic treatment. And it is interesting to note that while in the province of oil-painting the naturalistic is the best, so, on the contrary, within the sphere of Decorative Art the traditional treatment is the best. Adaptations of Byzantine ornament, and even of the Scandinavian Runic Knot, are 'successful.' The colour, as frequently happens in Russia, though rather crude and violent, is happily mindful of oriental 'practice.'" These notes may lead the way to the discussion of what national or historic style it is wise for Russia to espouse in her Schools of Design.

This question of a national style for Russia was almost set at rest in the very remarkable display made by the School Stroganoff in the recent exhibition at St. Petersburg. Specially good were the designs applied to ceramic manufactures; also the drawings based upon historic styles, which lay claim to be Russian. Moreover, in the compartment assigned to this Ecole Technique of Moscow, were exhibited illustrated works intended to serve as grammars of Russian ornament for the use of Russian Schools of Art. Moscow, indeed, has taken honorable position in the literature of historic Arts: thus, in the great Paris Exhibition, under "Histoire du Travail," we find mention of "Antiquités de l'Empire Russe: ouvrage en 446 planches chromolithographiées accompagnées de textes—Oroujeinaia Palata, à Moscou." And a few weeks since, when in this ancient capital, I found an instructive work, "Manual of Christian Iconography," the illustrations taken from ancient MSS. in the Greek Church. Also during the same visit I had the advantage of the guidance of M. Boutovsky through the Museum of Art and of Industry which, in imitation of the doings at South Kensington, has recently been set on foot in connection with the imperial school in Moscow. The series of historic works here collected in illustration of Decorative Art in Russia, is valuable as wholly without example elsewhere. On asking the director upon what ground designs, evidently Byzantine in style, had been appropriated by Russia, the reply was, that a MS. when in Russian characters was presumed to be of Russian origin. The answer, though open to objection, has force. In corroboration of the argument, I was shown in the Syndic Library of the Kremlin a series of Russian MSS., commencing with the eleventh century, and ending with the sixteenth century, which in good degree substantiated a claim to historic and national Art. The impression, however, left on my mind was, that Russia at all times has imported her Art from foreign, though neighbouring, countries, and that the utmost she can claim is to have impressed upon Byzantine and other styles some distinctive character of her own. The all but too slight attention which I have been able to give to the archaeology of Russian Art, makes it evident that chronologies and national styles are in unusual confusion. The whole subject, however, would evidently repay careful investigation.

A pamphlet, which M. Boutovsky, the director of the Moscow school, has forwarded to me since my return to England, contains an interesting programme of proceedings. I regret that the space now at my command for notice is disproportioned to the value of its contents. In addition to details before given it may be stated that the Moscow school has been instrumental in collecting ethnographic and archaeological data in the north-western provinces of the empire. Of the im-

portant bearings of these departments I was the better able to judge on a visit to the Moscow museum, which contains a remarkable ethnographic collection, as well as a series of Christian antiquities elucidating the history of the Russian Church. That the Government has yet to perform important and arduous duties may be judged from the following requisitions, condensed from the manifesto of M. Boutovsky: the desiderata are—(1.) To introduce the teaching of design in its A B C in all the establishments of general instruction throughout the empire; (2.) To encourage special schools in manufacturing centres; (3.) To frame a scheme or programme of Art-teaching best suited to the wants of the nation; (4.) To encourage in manufacturing centres the formation of museums of Art and Industry, and to establish in connection therewith Sunday and evening classes for the teaching of design; (5.) To organise in chief towns, societies, composed of master-artisans and amateurs, for the general management of schools of design and local museums of Art and Industry; (6.) To establish normal schools for the training of Art-masters.

M. Boutovsky, I am glad to state, expresses a wish to put to the proof in the forthcoming International Exhibition at Kensington the practical results of the teaching in the Moscow school. He will do well to select products that bear most closely on the historic styles which claim Russian origin. That he is fully alive to the exigencies of the case becomes evident from the pamphlet he has just published on "Art-education." It is therein stated that Russian manufacturers are beginning to acquire in form and ornament a national character; that this has become absolutely imperative from the zeal which the Government and the people evince in the study of the ancient monuments of the country. Historic and pre-historic times open vast storehouses whence Russian artists and artisans may draw inspiration, enter on spheres of invention, and invoke styles national and independent.

Russia, as we all know, has long made up her mind to take a foremost place among the great powers. Her material resources are vast, her empire extends over a sixth part of the terra firma of the globe, her population amounts to 70,000,000, her revenue to £50,000,000 sterling. In the course of a few years a grandly conceived system of railways will further develop her all but exhaustless resources. The future of the empire must now greatly depend upon the intellectual forces brought into the field, upon the sphere which shall be open for mental growth, for scientific advance, and artistic development. The rulers of the land are fortunately alive to the pressing emergency. The civilisation of the country will not be worth much in the eyes of other nations if it remain, as now, the servile transcript of the habits and customs of Western Europe; if sciences and Arts are still imported from France, Germany, and Italy; if even language and fashion in highest circles remain Parisian. Russia will show culpable lack of energy, and patriotism, if she do not assert intellectual independence, and establish her distinctive nationality. In the Arts, at all events, her line of action is clearly defined. Assuredly her physical geography, national products, ethnography, and religion, are sufficiently distinctive to form the basis of a national Art. Her antiquarian remains, comprising northern antiquities in Finland, classic works in the Crimea, metal-work of Scythia, aboriginal and primi-



tive, Byzantine illuminations in monasteries and churches, and eastern phases of ornament from Circassia and Georgia, furnish rare and rich material out of which to form styles original yet historic. These and other like national treasures in St. Petersburg, Moscow, and the great monasteries, seem to indicate a possible threefold development. First in the direction of "northern antiquities," as exemplified, for instance, at the St. Petersburg Exhibition, by jewellery designed from ancient Finnish metal-work, not dissimilar to the jewellery which in Dublin has been adapted from ancient Irish designs. A school thus formed would train up skilled workers in filigree, modelling, and chasing. Then secondly, Byzantine Art, having through ages grown almost as a second nature among the people, Russia, may, I think, with reason, appropriate the Byzantine style to her own use. Moreover as Byzantium is practically extinct, Russia, for more reasons than one, has the power, and possibly the right, to usurp the heritage of the empire of the East. Already the best Decorative Art in Russia is directly Byzantine. Russian artisans are most happy when they imitate, emulate, and adapt that style which, having originated in the Eastern Roman empire, has become the sacred Art of the Eastern Church. The third, last, and possibly fittest, sphere for development is still more eastern or oriental. Russia not only borders upon ancient Byzantium, but she is the close neighbour of Persia, India, China. In her public marts the most effective goods—embroidered silks, carpets, rugs, and even printed cottons—are in style oriental. Russia, in fact, if she be wise, will constitute herself the exponent and champion of the eastern Arts. This line of action she might, with advantage to the world, make her mission. She has too, as the head of the Greek or Eastern Church, to maintain in Art a momentous position. But this question is far too complex and difficult for discussion in a closing sentence. In conclusion, I would simply point out that the "Northern," "Byzantine," and "Oriental," Arts above dispersed over three divisions, have manifest points of contact. What is decorative and useable in "northern antiquities" is due, I believe, to an eastern origin; and as to the Byzantine school, it did not exist till the Romans made Constantinople their eastern capital. Therefore I think it were wise for Schools of Design in Russia to seek for a national style in the direction of the East. Any such style could, of course, only become contemporaneous with a vast empire and varied races by making itself widely representative. Wholly to exclude light from the West would throw Russia into a position behind the age; and yet her strength manifestly lies in her vantage-ground in the East. The problem to be worked out becomes obviously complex; yet the policy which the Government ought to pursue, though imperative, is far from simple. The temptation, judging from documents before us, seems to be to copy South Kensington wholesale. This policy, as to organisation, may be sound; but, on the other hand, Russia simply commits suicide, if she barter her historic birthright, and take in exchange hybrid Arts of Western Europe, the corrupt progeny of the Italian Renaissance.

I hope to have another opportunity, ere long, of offering further information on the state and progress of Art in this country—one visited so very little, comparatively, by Englishmen.

J. BEAVINGTON ATKINSON.

## OBITUARY.

JAMES GILES, R.S.A.

THE Scottish Academy, like our own, has latterly lost by death some of its elder members. Mr. Giles, one of those artists who thirty-two years ago obtained the charter of incorporation for the Academy, died, at his residence in Aberdeen, on the 6th of October. His works are principally landscapes, and are worthy of the school to which he belonged.

JAMES MOZIER.

We record with deep sorrow the death of this excellent man and accomplished sculptor. It will be greatly deplored in America, and also in England, for he was well known and greatly respected in both countries: in his own he had found many patrons, and had established a very high reputation. Although a permanent resident in Rome, he occasionally visited America: he had, indeed, very recently returned thence, and was in England *en route* to Rome, when seized by the fatal illness of which he died. He had an almost insane desire to return to his studio and resume his labours on many unfinished commissions. It was obvious to those who saw him here that he would never reach the goal of his hopes: he died on the way—on the 4th of October, at Faldo, Switzerland—and his body was carried on by his widow to rest under the pollards in the seven-hilled city. We hope to obtain a biography of him for our next number.

L. RÉMY MIGNOT.

The death of this landscape-painter is announced to have taken place at Brighton, on the 22nd of September, at the age of thirty-nine. M. Mignot, whose name indicates his French extraction, had for some years resided in London, though he frequently visited America, and had another home in New York. His artistic education was French, but he had liberated himself from the conventionalities of that school by extensive travel, and observation of the style of others. His pictures show talent above the average order, and are characterised by much feeling for the picturesque beauty of nature, and great skill in handling. They are chiefly views in the American tropics, of which he exhibited several in the Royal Academy; for example, 'Lagoon of Guayaquil, South America,' in 1863; 'Evening in the Tropics,' in 1865; 'Under the Equator,' in 1866; and 'Close of a Stormy Day,' 'Guayaquil River, Ecuador,' in 1867. Of another kind of landscape-scenery are his 'A Winter Morning,' exhibited in 1863; 'Tintern,' in 1867; and 'Sunset off Hastings,' in the present year: the last is a work of genuine poetical treatment.

PHILIPPE VALLOT.

This eminent French engraver died in the month of August, in Paris, at the age of seventy-four. His prints are chiefly from the pictures of Baron Gros: the most celebrated being 'The Battle of Eylau,' and 'The Battle of the Pyramids.'

M. REVILLON.

This sculptor died somewhat recently in Paris, at the age of fifty. His best known works in that city are a colossal statue of St. Paul, in the church of St. Sulpice; an allegorical figure of Medicine, on the façade of the Hôtel de Ville; and the frieze of the saloon of the Théâtre Français.

## SOUTH KENSINGTON MUSEUM.

RECENT ALTERATIONS AND ADDITIONS.

### FURNITURE, CLOCKS, ETC. ON LOAN.

THE most important additions recently made to the Loan Collection consist of several stately and ornate specimens of furniture, labelled "Lent by a Gentleman." These are evidently from a mansion of importance. A pair of bronze candelabra, about nine feet in height, and suited only to a grand hall or staircase, are good examples of Italian—probably Venetian—Art of the sixteenth or early seventeenth century. The bases, which rest on three finely-modelled lions, are bold and effective. The stems, of baluster form, with raised foliage decoration, are, perhaps, as is so often the case with candlesticks, the least satisfactory part of the design.

Among the numerous clocks, chiefly of French origin, included in this loan, are two which deserve special notice, on account of the excellence of their cases and pedestals. These are genuine and good examples of the old Boule, or Buhl, work, a veneer of tortoiseshell, inlaid with metal in delicate scroll-patterns, so named after its inventor, Jean Andre Boule (1642—1732), a celebrated artist-workman attached to the court of Louis XIV. One of these cases is of very dark tortoiseshell, almost to be mistaken for ebony; the other is of the well-known red tint. One portion of each case is of horn of a light grey colour. The details of ornament, the pattern of the inlay, and the form of the two cases, are the same—one containing a clock, the other a barometer, and apparently some mechanism for telling the day of the week, the age of the moon, &c.

Another stately clock, described as an astronomical clock, and giving an embarrassing amount of information as to mean and solar time, the age of the moon, the sun's place in the zodiac, and so forth, is contained in a tall case remarkable for the beauty of its brass and ormolu mountings in the so-called Athenian style, prevalent in France in the early years of Louis XVI., about 1775: while another, of somewhat later date, in the form of a lyre, consists chiefly of Sèvres porcelain of the beautiful royal blue tint. One clock decorated with ormolu in the grandiose *rococo* style of the age of Louis XV., has found an appropriate position on a table of similar design, lent by Mr. A. Barker.

A few specimens of old marquetry are also shown, the best being a small work-table. The microscopic fineness of the joints, and the accuracy with which the inlaid work is fitted, are very striking when compared with the coarse and rudely-finished marquetry on the large quantity of professedly old furniture which has of late so mysteriously sprung up to meet the demands of amateurs.

The collection also comprises some fine cabinets inlaid with Florentine *pietra dura*; but these differ in no important particular from many others now, or recently, on view in the Museum.

### JAPANESE SCREEN.

One beautiful object is, however, new to us: it is a small two-leaved screen of Japanese lacquer; the ground black, with raised flowers and foliage gilt as usual. But intermingled with these are other flowers and foliage, in embossed porcelain, of varied colours, chiefly the oleander-like blossom, so often met with in Japanese decoration. Near the bottom of the screen are inserted several porcelain medallions representing white swans. The effect of the combination is exceedingly pleasing and novel, for, although examples of the insertion of small smooth plaques of porcelain in Japanese lacquered ware—cabinets, trays, &c.—are not uncommon, this is the first instance we have met with of embossed porcelain, evidently originally designed for the special purpose, being affixed in this manner. The idea will not be lost on those of our Art-workmen on the look-out for suggestive hints.

Some pleasing examples of English furniture



of the later years of the eighteenth century are lent by Mr. J. James. These are all of satin wood, painted with admirable representations of flowers, peacock's feathers, &c.; and in one instance with carefully-finished figure-groups, and a landscape. It is much to be regretted that this peculiar style of furniture-decoration should have fallen out of fashion.

Mr. E. Greene, M.P., lends a very singular oak box, or locker, which from its form would appear to have been originally destined to occupy the stern of a boat, or small barge, and probably served as a cellaret on festive occasions. The top is covered with interlaced iron scroll-work of elaborate design, surrounded by grotesque masks, or heads, in profile. It is of either English or Flemish origin, and must have been constructed about the year 1600, or somewhat earlier.

#### ENAMELLED AND BRONZE CANDLESTICKS.

Mr. S. Bradshaw lends several miscellaneous objects in bronze, silver, and other metal. Among them is a candlestick of that interesting English enamel on brass, the manufacture of which seems to have been limited to the reigns of the first two of the Stuarts. Fire-dogs of this enamelled ware are sometimes met with in old country-houses. Two sets were included in the English section of the History of Labour, in the Paris Exhibition of 1867; lent respectively by Earl Cowley and the Rev. Edward Duke, of Salisbury. The Museum possesses a pair of small enamelled candlesticks of similar workmanship, given by the late Duke of Hamilton. The colours employed are confined to black, white, and blue, though red is sometimes sparingly introduced. The present example is of black and white only.

A tall bronze candlestick, also lent by Mr. Bradshaw, stands in the centre of the Loan Court. It is about five feet high, resting on a tripod base of three terminal satyrs; the stem is of six stages, each supported by three nude human figures, diminishing in size towards the summit. Although claiming attention from the singularity of its design, this object is far from satisfactory. It is an example of the grosser and more unpleasing form of Italian *Cinque-cento* Art, in which every objectionable caprice of the then recently discovered classical grotesques has been seized upon, while little of their grace and delicacy is retained. It certainly does not deserve the prominent position which in the present crowded state of the Loan Court has fallen to its share; and we would willingly see it banished to the dim obscurity of one of the cloisters. Some plaster-casts of candlesticks of the same period from the Certosa of Pavia, which stand in the North Court, are immeasurably above this example in grace and beauty, and from these we can form a truer idea of the peculiar excellences of the *Cinque-cento* style.

#### SPANISH ROSE-POINT LACE.

It appears from the label that the set of ecclesiastical vestments in this beautiful needle-work which has long been exhibited here on loan, the admiration and the despair of the practisers of this revived Art, has just been purchased by the Museum for the sum of £200.

#### PALESTINE EXPLORATION FUND.

A room has been assigned in the range of buildings overlooking the Horticultural Gardens, for the temporary exhibition of the interesting collection of antiquities and photographs of the Palestine Exploration Committee.

R. O. Y.

#### SCHOOLS OF ART.

BARNSTABLE.—The annual distribution of prizes to the successful students in the Art-classes attached to the Literary and Scientific Institution in this town was made in the early part of October. The number of students attending during the last seasonal year exhibits a considerable increase; and improve-

ment in every department of study has been manifest. Out of 520 drawings, in forty sets, sent to London for examination, thirty sets were pronounced "good;" while the works of two pupils, Mr. Hodge and Mr. Brennan, were considered worthy of Queen's prizes.

BELFAST.—About fifteen years ago a School of Art was established in this town, and was carried on most successfully for some time, during which not a few students were educated in the first principles of Art, who subsequently distinguished themselves in its various branches. The institution was, in fact, a great success every way, except financially, in which respect it failed: in the first place, owing to the sudden and entire withdrawal of the large Government grant; and, secondly, on account of unfortunate misunderstandings between the Department of Science and Art and the then managing committee of the school. As a result Belfast has, for more than ten years, been without an institution of this kind; and, in such respect, has formed an exception to, we believe, every town of equal importance and population in the United Kingdom. Feeling that such a state of things was anything but creditable to the town, several influential gentlemen—and among them especially may be noted Messrs. Marcus Ward and Co., who, more than any manufacturing house in the place, felt the want of any proper Art-instruction for the young people in their large establishment—have taken steps to get the school re-established, on a better and more independent basis than the old one. Messrs. Ward associated themselves with Professor Wyville, Mr. Vere Foster, and others, to form a committee; and the movement has resulted in the establishment of a school, which was opened, on the seventeenth of last month, under the direction of a thoroughly well-qualified master, Mr. T. M. Lindsay from South Kensington. We are much pleased to be able to record the above facts, and trust that those who have so zealously and liberally exerted themselves in the matter may see the fruits of their labours in the continued prosperity of the new school, and in the impetus it may give to the trade and manufactures of this important industrial town. Ireland owes much to Belfast from a commercial point of view, to say nothing of its political influence on large masses of the Irish community. The school, we may add, is already supplied abundantly with the best copies and examples, in outline, shade, and colour: it contains a sculpture-gallery, well furnished with casts from the antique, &c.; and a library of valuable works on Art of every kind to which the pupils have ready access.

BRIGHTON.—The inauguration of the winter session of this school took place in the Town Hall, on the 30th of September, under the presidency of the mayor. The annual report stated that during the year 1869, 627 persons had received instruction at schools under the direction of the master, of which number 430 had been taught at National and other similar public schools, twenty-five at the day classes of the School of Art, and fifty-seven at the evening classes for artisans, schoolmasters, &c. There were also fifteen female students. Many trades were represented in the school. The annual report stated that "with a larger subscription-list the Committee could greatly develop the utility of the school, as well as allow Mr. White, the head-master, a better remuneration than the inadequate one he now receives." The balance-sheet for 1869 showed that the total amount received, including £42 from the Department and £35 in fees, was £96 10s. 8d.: of this all but about £3 had been spent in salaries, rent, and sundries. The distribution of prizes, with addresses by the mayor and other gentlemen, brought the meeting to a close.

DEVONPORT.—The following are the results of the examination in drawing, with a statement of the success of students in competitive work sent to the Department of Science and Art through the Devonport School of Art; the Science and Art School, Plymouth; and the Branch School of Art, Tavistock, for the year ending May, 1870:—One student completed his examination for the Art Master's Certificate;

one student completed all the works (excepting one) for the Art Master's Certificate, but did not present himself for examination, although he received permission to do so: fifty-five students passed in the second grade; sixteen students obtained prizes in the second grade; twenty-two students passed in the third grade; six students obtained prizes in the third grade; five students passed in machine drawing; two students passed in building construction. These numbers have nothing to do with those who have passed in the Science classes.

DORCHESTER.—The annual distribution of prizes to the successful competitors among the pupils of this school was held in the month of September; Mr. J. Floyer, M.P., presiding. From the annual report, read by the honorary secretary, it appears that the number of students attending last year was eighty-eight; of whom seventy-four remained on the books at Christmas. The number of prizes awarded at the last Government examination, in March of the present year, was eleven.

LEEDS.—The remodelling of this school, to which we referred last year, appears to have been the means of largely increasing its numerical strength. In August, 1869, there were, as we have been informed, but twenty pupils on its roll; since then three hundred new names have been added, chiefly in the elementary classes. At the last annual examination nine pupils obtained third-grade prizes from the Science and Art Department; twenty-five had their works honourably mentioned, or pronounced satisfactory; and twenty-five were awarded local prizes. A large majority of the students attend the classes in the evening—many of them fresh from the workshops. During several days of the month of August, an exhibition of the school-works was held, and was well attended. The Leeds school is now under the superintendence of Dr. Packett.

ROCHDALE.—The fourth annual meeting in connection with this institution, which bears the associated title of a "Science and Art School," was held in September. During the last winter session the total number of pupils under instruction was 191, ranging from thirteen to forty-five years of age. The percentage of those who passed the examination in the drawing-classes was considerably above the average for the United Kingdom; while those who passed in the scientific classes were very largely above the average.

TORQUAY.—The supplementary return of the successful students in the Torquay school has been received from the Science and Art Department, and shows considerable progress as compared with former years.

#### THE GENIUS OF STEAM.

FROM THE STATUE BY ANTONIO ROSETTI.

THIS is the work of a Roman sculptor whose productions have gained for him high reputation in his own country, and elsewhere on the Continent. In the elegant little Cupidon he pays a fitting tribute to the genius of our great engineer, George Stephenson, who, it is scarcely to be doubted, did more for the benefit and happiness of mankind, socially, than it ever fell to the lot of a single man to effect from the creation of the world till the present day; unennobled, even undecorated, during his lifetime, yet full of honours in the regard of his fellows, for the good and great work that life had done.

Emblems of this work accompany the figure: the flame of fire held in the hand, the wheel of a locomotive which affords a support to the lower limbs, and portions of the ironwork of the railroad, towards which the pointed finger of the figure is directed, typify its direct meaning as the "Genius of Steam," even had not the name of Stephenson been inscribed on the pedestal.





THE GENIUS OF STEAM

FROM THE STATUE BY ANTONIO. ROSETTI, ROME.

J. H. BAKER, SCULPTOR

A. FINARDI, DELT

LONDON, VIRTUE & CO





THE MUSEUMS OF ENGLAND,  
WITH  
SPECIAL REFERENCE TO OBJECTS OF  
ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE SALISBURY MUSEUMS.

In a county so profoundly rich in antiquarian remains, and containing so many noble specimens of early Art, as Wiltshire, it is natural to suppose that a local museum must present to the visitor a variety of objects of more than usual interest—and he will not be disappointed. In Salisbury, a city remarkable for its exquisite cathedral and its other attractive architectural remains, and within but a few miles of Stonehenge, exist two museums of unusual interest, in both of which objects of the greatest historical and archaeological importance are preserved. These are the "Salisbury and South Wilts Museum" and the "Blackmore Museum;" the one devoted to the preservation of local objects of Art and antiquity, geological, mineralogical, zoological, and other collections; and the other to the classification of implements of stone, flint, and bronze, and of other remains illustrative of the history and progress of pre-historic man. To the contents of these two museums I purpose briefly to draw attention in my present article.

One of the most striking, and therefore one of the foremost, objects of interest in the Salisbury and South Wilts Museum, is the *Giant*, with his attendant *Hob-Nob*. This giant is one of the very few remaining examples of what were once not unfrequent features in guild processions, in lord mayors' shows, in tournaments, and in various other festive or popular observances and gatherings. The best known of the English giants at the present day are, of course, "Gog" and "Magog," in the Guildhall, London. These two immense figures, originally and correctly called Gogmagog and Corineus, represent those which formerly held such prominent places in the civic pageants; and they are still gazed at with wonder by Londoners and countrymen alike. These figures, however, are not those actually employed in the moving pageants of former days; and hence



STONE PROFILE.

the Salisbury giant, being literally and veritably the one used in that city for many years, possesses even more historical interest than do Gog and Magog. It is indeed the last of

the perambulating giants; those of Chester, Coventry, Shrewsbury, Norwich, and other places, having long since disappeared, despite the entries in the accounts of one shilling and fourpence paid "for arsenic to put into the paste to save the giants from being eaten by the rats!"

The Salisbury Giant and Hob-Nob belonged to the Worshipful Guild of Tailors of that city, by whom, in accordance with my suggestion to Mr. Stevens, it has been placed in the museum, and was used in their guild processions and in the city pageants. It is formed of wicker-work, laths and hoops, and covered with paste-board and drapery. It formerly stood in Tailors' Hall, and it will be interesting to note that this hall of the ancient Company, or Confraternity, of Tailors still exists, in a dilapidated



THE SALISBURY GIANT AND HOB-NOB, WITH ATTENDANTS AND REGALIA.

state, in Milford Street. The Hob-Nob, or Hobby-Horse, which was an essential part of the Morris-Dance, was also a feature in these pageants; and, as in the case of Salisbury, became a kind of attendant on the giant. It is represented, as are the sword and mace of the giant, in our engraving.

Another of the Salisbury trade-guilds was the Company of Bakers, and an interesting relic of this company, in the shape of its arms (three wheat sheaves and the scales of justice) quartered with those of the city, and dated 1611, is preserved in the museum.

Passing on from guild-relics, another interesting feature in the museum is the collection of pilgrims' signs, found at various times within the confines of the city. These objects are badges, cast in lead or pewter, in honour of different shrines, and given to pilgrims who had visited those shrines, as a "sign" or "token" of their pilgrimage having been faithfully performed. They were stitched on to the sleeve or hat of the pilgrim, and were honourable badges. Thus, Piers Plowman says:

"Ye may see by my signe,  
That sytten on myn hette,  
That I have walked full wyde,  
In weete and in drye,  
And sought good centes  
For my soules hette."

Among the signs to be seen in the museum are an *emulle*, with the arms of Mortimer; St. Michael the Archangel; the head of a bishop; a *four-de-lis*; head of St. Thomas-a-Becket; a head with the words "*Soli Deo honor et amor et gloria*;" and "a crucifix in a sort of well with two figures making offerings," probably being the sign of the Holy Wells of Walsingham.

Among the rings are several beautiful examples of various ages, some signet-rings bearing merchants' marks, or other monograms, initials, &c. Some curious beams of gypcières and other similar relics, as well as enamelled heraldic trapping-attachments and pendants, are also worthy of notice. Among these latter is a singular object, the use of which has not been satisfactorily explained, although it seems not improbable it may have been worn as a

kind of crescent between the ears of the horse at a tournament, or otherwise. It is a small ball of copper (the supporting shaft or tube of which is broken off); on the top is a circular hole, from which probably rose a central tuft or plume, or an enamelled shield. Around this are four arms of the same metal, bending outwards "like the feathers of a shuttlecock;" from the termination of each of which hung a lozenge-shaped enamelled heraldic pendant. Two of these pendants remain, the one bearing the arms of Montacute, and the other those of Grandison.

A singular object of Art is a chessman, found in Ivy Street, Salisbury, in 1846. Like other similar objects discovered in the Isle of Lewis, this chessman is formed of sea-horse tooth, and is supposed to be of Scandinavian origin. It represents a king seated on horseback, wearing a trefoiled crown, and surrounded by warriors on foot, bearing kite-shaped shields. It is probably of the twelfth or thirteenth century, and is of considerable beauty and interest; as also are some early draughtsmen of the same material and period.

Among domestic implements will be noticed several curious forks, knives, spoons, &c., which, with the pilgrims' signs, were mostly found in the course of draining the city. Some have also been

found at different times in the old hostleries of the city—one of which, the George, is known to date from the fourteenth century. There



STONE PROFILE.

are also some remarkably good spurs of different periods.

The collection of keys ranges from the thirteenth to the sixteenth centuries. During

the first of these periods the bows were frequently of lozenge form; in the fourteenth and fifteenth centuries they were commonly of a trefoil and annular shape, and considerable varieties prevailed, many being filled in with elaborate architectural tracery. In the next century they became more florid in design; and in the reign of Elizabeth, the taste for ornamented keys was great; scrolls and cyphers, crosses and crowns, initials and monogram, being interwoven and intermixed with flowing foliage in an intricate and elaborate manner. Examples of most of the usual varieties will be noticed in this collection.

The collection of tobacco-pipes, too, will be found extremely interesting; but, as in a future article I propose to treat of a museum specially and solely devoted to these articles, I need make but sparing allusion to the Salisbury examples, for the purpose of calling attention to those of Wiltshire manufacture. Among these are examples of the "gauntlet pipes," made at Amesbury, a couple of hundred years ago, by a man named "Gauntlet, who marks the heels of them with a gauntlet, whence they are call'd gauntlet pipes; the clay whereof they are made is brought from Chittern in this county." At Amesbury, the manufacture of pipes seems to have been at one time almost as largely carried on as at Brocely; and the "gauntlet" having become a famous mark was pirated, the piratical maker defending himself by proving that the thumb of his gauntlet stood differently from that of the original, and that therefore, as dexter and sinister hands were allowed as different bearings in heraldry, so these were clearly distinct as marks!

A good collection of seals and impressions of seals—regal, baronial, ecclesiastical, municipal, and personal—has been got together, and will be examined with interest.

But few examples of sculpture are contained in the museum; yet one tablet is worthy of note. It is the head of St. John, behind which is apparently the charger, or dish, upon which it was placed. The saint is represented with long hair and beard, and the eyes are closed: on either side are figures of saints, while above is the soul, in a vesica-shaped nimbus, supported by angels; and beneath is our Saviour rising from the tomb. Among other examples of sculpture are fragments of figures dug up in Salisbury and elsewhere, as well as several architectural remains.

In the ceramic department, although the collection is not extensive, there are many extremely notable examples of early and mediæval vessels, as well as of a later date. Of Celtic pottery some examples from tumuli on Salisbury Plain are preserved; while of the Romano-British period are specimens from the New Forest, Wyle Camp, Piton, Old Sarum, and other localities. Of mediæval pottery, one of the most singular examples is shown in the accompanying engraving. It is a vessel of glazed earthenware, in form of a knight in armour on horseback, and is believed to belong to the latter half of the twelfth century. It was found at Mero, in Wiltshire. "The costume and accoutrements of this figure correspond almost precisely to that of the effigy

of King Richard I., on his great seal. The impressed circles are probably intended to represent chain mail."

Another vessel in form of an animal, found

the attendant for more liquor." It is inscribed "HERE IS THE GIST OF THE HARLEY KORNE, GLAD HAM I THE CILD IS BORN. I. G., 1692," and the initials R.K., S.K. These and others are highly interesting as being examples of Wiltshire wares.

Besides these the museum contains some good examples of Belarmines, bear drinking-cups, &c.; and some specimens of various makes of porcelain.

The Egyptian department contains the usual variety of objects, but nothing especially deserving of notice.

Among the enamels are to be seen some good examples of Batterssea, Limoges, &c.

One set of objects which must not be passed over, is a set of "Roundels," which differ in their verses from any other known set. "Roundels" are supposed to have been originally used as "trenchers for cheese or sweetmeats." They are round plates of beech-wood, from five to six inches in diameter, and are gilt and painted on one side. The set consists of twelve plates. Upon each roundel is a sentence, or "posy," painted round the border; and a second sentence or verse occupies the centre: they are dated 1567.

There is also an interesting pack of political cards; and in the numismatic department are several rare coins, and the nucleus of a collection of Wiltshire traders' tokens.

It will be readily understood from this brief notice that although the Salisbury and South Wilts Museum is not so extensive as many others, its contents are peculiarly interesting, and that among its objects are some of the highest importance. The museum is supported by annual and life subscriptions, and is vested in the Town Council of Salisbury, in trust for the purposes of the museum. It is situated in St. Ann Street, and is open, under certain regulations, gratuitously to the public. It was

founded by the late Dr. Fowler and Mrs. Fowler, "through whose liberality the present commodious building has been purchased, enlarged, and presented to trustees for the use of the museum." It is under the control of a committee, of which the Bishop of Salisbury and the mayor of that city are respectively, *ex officio*, president and vice-president; and its honorary director is Mr. E. T. Stevens, the talented author of "Flint Chips."

The Blackmore Museum, situated near that one just spoken of, and of which, indeed, it may be considered to be an extension, was founded in 1864 by Mr. William Blackmore, from whom it takes its name, and by whom it is wholly supported. The building is a plain, unpretending structure, situate at the back of the other museum, built of brick with stone dressings. It consists of one large room, an entrance-porch on the north, and a committee-room and other offices at the rear. The large room is covered with a hammer-beam open timber roof, of good design; the floor is laid with Minton's encaustic tiles; and the walls and roof are

chastely decorated with polychromy. The collection is deposited in cases placed round the walls, and in others which occupy the central portion of the room. Above the mural cases an embattled cornice, beautifully gilt and



SCULPTURE, ST. JOHN THE BAPTIST'S HEAD, ETC., FOUND NEAR SALISBURY.

at Hulbridge, near Wilton, will also be noticed; as will likewise several other curious mediæval vessels.

Another curious vessel is a "large four-handled goblet and cover, possibly a christening



MEDIÆVAL DRINKING VESSEL IN FORM OF A MOUNTED KNIGHT.

cup, of good form; the sides are ornamented with rough devices impressed; attached to one of the handles is a whistle, an appendage sometimes found attached to drinking-cups of the seventeenth century, for the purpose of calling



coloured, runs round the building. There are two stained-glass windows in the sides of the porch, in which are emblazoned the arms of the See and the Salisbury and South Wilts Museum, the city arms and those of the

is a difference in type between the group of flint-implements found in the drift-gravel at Bemerton and the group found in the drift-gravel at Milford Hill. Taken as a whole, however, the flint-implements of the drift have

in the drift. Perhaps, therefore, we are scarcely in a position to state, that any sharp line of demarcation absolutely severs the drift-implements from those of the caves, or the implements of the caves, from those of the surface.



PIPE FROM MOUNDS OF OHIO.



Blackmore Museum. Over the entrance doorway, on the interior wall, are the arms of the founder, and also those of Mr. E. T. Stevens and Dr. Blackmore. Beneath the mullions of the west window are the arms of the various

well-marked characteristics; nevertheless, in the Blackmore collection certain specimens from an American tumulus agree very closely with the usual drift types. Very drift-like implements have also been found in certain bone-

In palaeontology the rare types of one period become the prevalent forms of another, in this respect presenting an analogy to the objects of the stone-age. If we assume that the drift-folk 'thought out' the form of their weapons



CALUMET IDOLS AND PIPES FROM MOUNDS OF OHIO.



European countries represented in the collection, viz., Denmark, France, Great Britain and Ireland, and Italy. Beneath the east window are the arms of the various American states represented in the museum, viz., Peru, Canada, United States, Nova Scotia, and Mexico.

The collection is essentially ethnological, and is different in many respects from any other yet established. The great object of the founder was "an attempt to illustrate the use and application of the rude weapons, implements, and ornaments of antiquity, by exhibiting side by side with them, similar specimens in use among existing races." In fact, to do by actual specimens arranged systematically, what Sir John Lubbock has so well achieved by description and classification in his "Pre-historic Times." The general result of this arrangement is, that a striking resemblance can be observed in the modes by which the simple wants of a common nature have been supplied

caves, yet in each case the attention is chiefly arrested by the aberrant character of the specimens. There is a class of flint-implements



FROM OHIO.

known as 'scrapers,' one variety of which, usually large, thick-backed, and with a broad scraping edge, is found in the drift; it occurs

and the mode of their manufacture, in a manner entirely differing from what has been done by any other race of men, we are driven to the conclusion, that there must have been also something wholly different in the drift-people themselves, or in the conditions under which they existed, for all later evidence tends to show, that the workings of human minds and human hands in the stone-age have produced very similar results in every quarter of the globe. Be this as it may, the collection in the Blackmore Museum will remain what it is now, an assemblage of facts, however incorrectly we or other men may interpret them, and as such, the collection must ever retain its ethnological value, even should our present theories prove to be erroneous. The collection resembles so much sound material ready-quarried and fit for use, with which men can build—any errors in style, construction, or taste, must necessarily rest with the architect."



CALUMET IDOL.



among people widely different in many of their characteristics, and covered from each other in point of time no less than by geographical distribution.

Nevertheless, although this may be the general result, a careful glance at the Blackmore and other collections, shows incontestably that special types, and even special objects, are peculiar not only to certain countries, but even to certain districts. Thus, although one general class of implements may have prevailed among different races under different ages, special types, and even implements, are confined and are peculiar to certain localities: thus showing that not only peoples, but tribes, had their own peculiar habits and ideas. Thus it is stated, that "in the case of two localities near Salisbury, there

again in cave deposits, as, for instance, in Le Moustier, Dordogne, and also with slight modification among ordinary surface specimens,



although it ceases then to be a typical form. On the other hand the type of 'scraper,' so abundant on the surface, occurs, although rarely,

In thus quoting from the honorary curator's opinions, I express here none of my own. It may, however, be well, just by way of hint to students visiting the museum, to give a caution against placing too much faith in any of the wild theories propounded by different collectors. In these days, when every man who has got together a dozen or so specimens of flint implements sets up a theory of his own, and assigns them to certain periods to suit his own views, it is necessary for the student to be careful what opinions he adopts; and he may rest assured he will find it more difficult to understand and classify "periods," than he will the flint, and stone, and bronze, and iron remains themselves. Let me, then, while speaking of this collection, warn him against the absurd divisions and subdivisions into ages and periods adopted by one

writer or other; and recommend him carefully to examine and compare the objects themselves, and so form his own conclusions.

The collection in the Blackmore Museum is arranged under four general groups, viz.—



PIPE FROM MOUNDS OF OHIO.

Remains of animals found associated with the works of man; implements of stone and imple-



FROM MOUNDS OF OHIO.

ments of bronze; implements, weapons, and ornaments of modern uncivilised races, which



FROM OHIO.

serve to throw light upon the use of similar objects belonging to pre-historic times. Each



FROM OHIO.

of these groups is, of course, subdivided, and the whole is rendered instructive and intelli-



STONE AXE.

gible by the careful manner in which the various series of objects are labelled.

Among the numerous remains are flint instruments of almost every known variety, both from our own country and abroad; stone-implements of various kinds; relics from the Lake dwellings of Switzerland, Italy, &c., and from the shell mounds of Denmark; an immense assemblage of pottery, implements, &c., from North and South and Central America; and, indeed, everything that can tend to make the collection useful to ethnological and anthropological students.

Among the objects I have selected for illus-



PIPE FROM MOUNDS OF OHIO.

tration in the present article, besides those



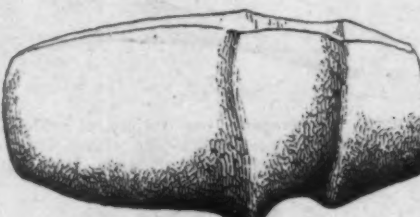
FROM MOUNDS OF OHIO.

already alluded to, are some stone axes, which



FROM MOUNDS OF OHIO.

will bear careful comparison with the few



STONE AXE.

similar objects that are now and then, but



STONE COLLAR.



resemblance to an English example engraved in "Grave Mounds and their Contents." An-

other remarkable object is a sculptured stone collar, of oval form, and measuring 10½ inches by 16½ inches in diameter, the use of which is at present not clearly ascertained. Other curious objects are the stone pestles, carved in form



PIPE FROM MOUNDS OF OHIO.

of figures, and used for crushing or pounding corn. They are from St. Domingo. In con-



PIPE FROM MOUNDS OF OHIO.

nection with these a "mealing stone," and a stone bowl, sculptured with ornaments on its



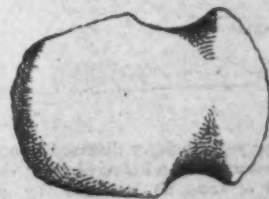
PIPE FROM MOUNDS OF OHIO.

outer surface, may be noticed, as may also some stone bruising-tables. The "calumet



FROM OHIO.

idols"—pipes of enormous size, probably used only for ceremonial purposes—are remarkably curious. They are of stone, and one of these here figured measures about 1 foot in length and 3 inches in height. These, and the stone pipes from the mounds of Ohio, are perhaps among the most interesting features of the



STONE AXE.

collection. The materials of which they are formed are mainly a hard and siliceous clay slate, commonly called "whetstone;" an argillaceous ironstone, usually variegated; a pearly-brown ferruginous chlorite; and calcareous marls of variable compositions, and marly limestones. The examples engraved present, perhaps, one of the best series that could be got together.

The city of Salisbury is most fortunate in having within its walls two such excellent museums as those to which I have thus briefly called attention, and it behoves its inhabitants to give them a constant and liberal support.



SUGGESTIVE ILLUSTRATIONS  
FROM THE  
OLD MASTERS IN ART-INDUSTRIES.

**T**HE numerous cuts with which we bring to a close our series of illustrations of the works of the old Art-masters allow us but little space for description. No. 1 is a majolica vase, of Urbino ware, in the possession (at the time we write) of one of the Messrs. Rothschild. The mask



No. 1. MAJOLICA EWER.

under the handle, the ram's head above, the depressed



No. 2. GOURD.

globular form of the upper part of the vase resting on the urn-like lower portion, all merit attention. No. 2

is a gourd, or pilgrim's bottle, also of Urbino majolica, from the Jaxon



No. 3. LOCKY.

collection. The subject represented is the Centaur Nessus conversing with Dejanira, the wife of Hercules. The twisted horns of the two satyric masks



No. 4. SPANISH VASE.

form the ears of the gourd, through which is passed the cord whereby it

was suspended to the pilgrim's belt or staff.



No. 5. KEY HANDLE.

No. 3 is a chased and enamelled locket.



No. 6. PILASTER.

It very closely resembles one of the gems

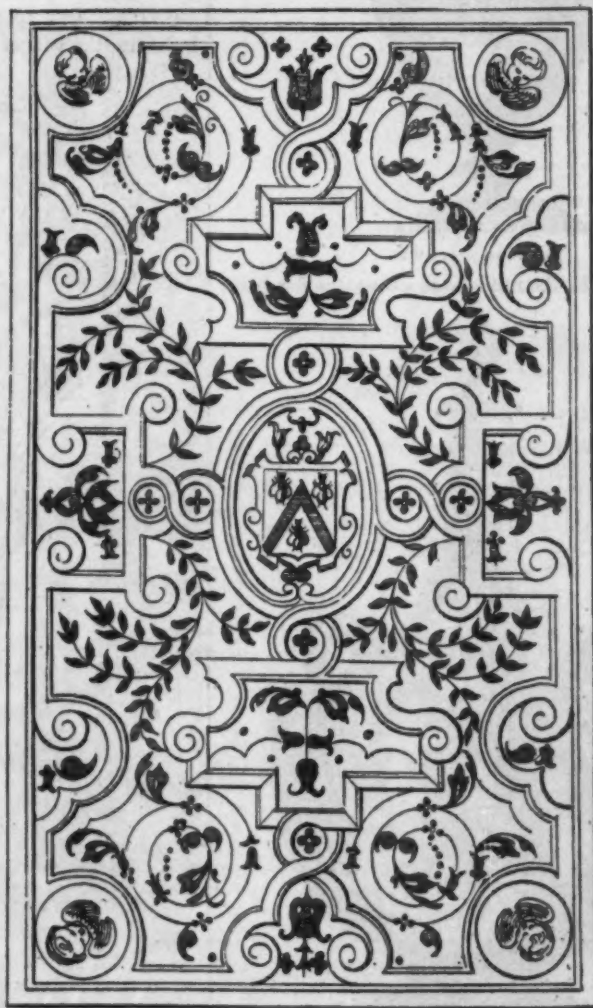
of the South Kensington collection—a gilt pendent miniature-frame, containing a con-

temporary portrait of Queen Elizabeth, with her hair loosely flowing on her shoul-



No. 7. PANEL.

ders, which was purchased for the Museum | at the cost of two hundred and fifty guineas.



No. 8. BOOK-COVER.

No. 4 is a vase of Hispano-Moresque ware, now in the Ceramic Gallery at South

Kensington, which was purchased from the Soulaiges collection for the price of £80.



It is 21 inches in height, and 14½ inches in width; the ground is white enamel, and the pattern conventional; the leaves of which the pattern is composed are partly in a greenish yellow lustre, and partly in blue.



No. 9. PANEL.

The base of the vase is trumpet-formed, the body globular, and the top funnel-shaped. The two wide flat handles, almost resembling the wings of a bird, are a peculiar feature of this quaint old piece of earthenware.



No. 10. PANEL.

No. 5 is the knop or handle of a key, in chiselled iron: an interesting series of such works may be studied at South Kensington. Two long-necked chimeras are seated on the abacus of a bastard Corinthian capital,

and their entwined necks are surmounted by an ornament representing a horse-bell.

No. 7 is a pattern of panelling, in distinct colours. Nos. 9, 10, and 11, are designs from casts, taken from various French *châteaux*, and illustrating the style

of Renaissance decoration of the French architects of the period of Francis I. They form part of the collection of casts at South Kensington. No. 6 is the upper portion of a pilaster, from the same series: a man reading a missal supports the capital, and



No. 11. PANEL.

two grotesque figures, representing a man and a lion, support a superior order, or upper capital.

No. 8 is a book-cover, in blue morocco, with gold compartments and tooling. The

volume which it protects is a copy of "Precationes ex Veteribus Orthodoxis Doctoribus." It belonged to the President de Thou, whose armorial bearings are emblazoned on the scutcheon in the centre.



No. 12. INLAID COFFER.

No. 12 is an inlaid coffer of ivory and ebony. The elegant forms of the pattern, the blending of sharp angles, straight lines, and graceful curves, and the full relief into which the delicate tracery is thrown by the

contrast of colour, combined with the delicacy and boldness of tooling, form a charming example with which to close our series of illustrations of the masters of Industrial Art in the Cinque-cento period.

## ROME THE CAPITAL OF THE WORLD OF ART.

THE breaches effected by the cannon of General Cadorna in the walls of Rome gave admission to 17,000 exiles. Those victims of the cruel tyranny of the priest thronged to revisit their native home, with that strong local affection which is so remarkable in the Italian race. But a larger entrance has been given, and to a far more numerous company, by that brief yet stirring act of the drama in which the temporal power, in the 1115th year after the gift of the Exarchate of Ravenna to Pope Stephen III. by Pepin, King of France, faded away like a dream. Rome, restored to Italy, will resume her rank as capital of the world of Art.

To that proud title the city founded by Romulus, 2,623 years ago, has distinct and separate claims. The unbroken series of her historic monuments is unrivalled in the world, for magnitude, for number, and for interest; when we regard them, not, as in the case of the far longer series of Egyptian relics, as memorials of a forgotten history and an extinct race, but as the records of the repeated, and never-abandoned, claim of the lords of Rome to be the masters of Europe. So steady and so slow was the march of time, as measured by the monuments of Rome, that even now the masonry of Regal times is scarcely to be distinguished, by any technical or structural peculiarities, from that of the Imperial rebuilders of the city. The mighty arches turned by Numa to protect the *Clauca Maxima*, and thus to give to the grateful city that relief from uncleanness which only the present generation has seen extended to London, are yet firm and massive. We cannot here attempt even to indicate the chief of the long series of temples, and towers, and palaces, and churches, culminating in the mighty dome of Bramante—

"Christ's mighty shrine above his martyr's tomb;"—but the slightest allusion to the subject is enough to establish the unrivalled archaeological interest of the eternal city.

For the Fine Art of antiquity, Rome was, during its Imperial prime, more than Paris was when the eagles of the first empire brooded, like vultures, over Europe. The Louvre, as we have seen it, or the Louvre in 1814, could give but a feeble idea of the Art-tributes which Rome exacted from a conquered world. The most famous statues, the most admirable paintings, objects unique in value and in sanctity—such as the robes worn by the high priest of the Jews from Aaron to Aristobulus (the brother-in-law of Herod the Great), the seven-branched candlestick, the golden altar of incense—all of which were borne in triumph by Titus, and represented in sculpture on the arch raised to celebrate the conquest of Judea—were gathered into that great storehouse. There, too, worked innumerable copyists, chiefly men whose fingers were pliant with the cunning of Greek skill, who reproduced in marble the bronzes of the great Greek sculptors. The finest statues yet discovered at Rome have either been productions of the Rhodian school, such as the statue of the Nile, its sixteen allegoric *amoris*, or the Laocoon, or copies of the works of Phidias and his immediate school, as in the head of the Juno of the Villa Ludovisi, and the mask of Jupiter in the Vatican. Either as claiming the spoils of victory, or as utilising the yet nobler conquest—that of the skill, the taste, and the genius, of a race more artistic than any springing from Italian soil—Rome was the undoubted capital of ancient Art.

Nor was Imperial Rome without an Art native and proper to herself. We do not now speak of architecture, or question how far the strong resolve, and the lavish outlay, of the great senatorial and imperial builders, might be thought to hold their own, even in face of the purer taste of Greece. But the special native glory of Rome in Art is her portrait-sculpture. The fragments to be seen at the British Museum are enough to tell us what sort of Art was that which has handed down to us the lineaments of Scipio, and Augustus, and Nero, and Tiberius, and the great Caius Julius himself. As far as

our knowledge extends, portraiture in Greece, at least before the era of Alexander (when the grandest period of plastic art had passed), never approached the excellence of Roman work.

Later, as we descend from Augustus to Leonine Rome, across the long night of Gothic invasion, Lombard rule, and civil discord, we find Rome again the mistress and mother of a native, or, at least, an adopted, Art. The genius of Florence has produced forms of beauty and of grandeur, which that of the more majestic and Imperial city could not inspire in her own children. But then Rome made all the productive power of Italy her own. She attracted, with irresistible force, all that was noblest in the Italian Art of the Renaissance. Raphael died in adorning Rome, and Michael Angelo yet lives in the vast shadows of St. Peter's. Christian Art, the offspring of a Sabine wedlock between the austerity of monotheistic dogma, and the vigorous and fertile spirit of polytheism, has been, locally as well as spiritually, the child of Rome.

The unrivalled stores of three various eras of Art—archaeological, architectural, sculptural, and pictorial—which are now known to be in Rome, have been, hitherto, as far as can well be imagined, withdrawn from the world. Decay has been allowed to do its work, in a climate where its work is done quickly. The ecclesiastical curse has come down heavily upon the marbles of Augustus. The amount of property held by the ecclesiastical corporations has been so immense as to bar almost any attempt at restoring the monuments. Hardly a stone could be touched without bringing a swarm of monks about one's ears, like hornets when you pry into their nests. The existing museums are without catalogues: the Art-treasures of Rome are without a guardian. It is true that, after a fashion, they are exhibited to persons visiting, but it is upon the puppet-show principle as far as possible. Industry, Art, commerce, agriculture, all nipped and blasted by priestly rule—it has been only by showing the bones of their ancestors that the Romans have continued to live. From the *Funzioni* at St. Peter's, to the museum of the Capitol, show, for the sake of pence, has been the moving principle of papal government. The ruling taste in Art has been evinced by sticking solid silver crowns on the heads of saints and virgins in pictures. The statue of Jupiter, which has been for so many centuries adored as St. Peter, must have recognised most of the forms of his earlier accustomed worship, with the difference that the ancient priests, no less than the ancient worshippers, never dared to sacrifice with unwashed hands—a scruple abjured by their successors.

To unveil to the eyes of Europe, in a careful, decent, and orderly array, the grand Art-treasures of Rome, is a task of which any government may be proud. Nor is it only the work of restoration, of arrangement, of cataloguing, that is necessary. Excavations, stopped everywhere at present by some ecclesiastical ban, cannot fail to prove as valuable in their results as those at Pompeii. It would be well for Art, if the charge of the treasures of Rome were committed to the appropriate care of the Chevalier Fiorelli, who has so well discharged the duties of director of the excavations at Pompeii, since the change of dynasty at Naples. But there is another treasure-house at Rome, which we hope we shall now be allowed to open.

It is more years than we care to count, since arrangements were made for organising a company for the purpose of searching the bed of the Tiber for those treasures which, in the successive sacks of Rome, have been committed to its keeping. There are good reasons for supposing them to be immense. The stream, so far as the sounding-bar tells us, is paved with marble. Statues and reliefs, tables and altars, vases and cups, all of which the despair of the ravaged owners sought at least to disappoint the invader, have never been reclaimed. After patient study of the evidence, the conclusion was arrived at that it would prove not only a self-supporting, but a remunerative, undertaking to turn and cleanse the river, to raise all relics from its bed, to gird it with handsome

quays, and thus to turn it, from what we will not designate, into a noble ornament of the city. Half the works of Art reclaimed were offered to the Pope as the price of the concession. But *non possumus* applied as much to every material improvement as to every moral sanitary measure under the rule of petticoat government. We hope to see the scheme taken in hand under that of the *Re Galantuomo*.

Italy flocks to Rome. Sites are already demanded for ministries, for manufactures, for commercial establishments. A new life is thought to await the Eternal City—a third period of European empire. We shall be asked to send some of the money now accumulating in our banks to give an impetus to Roman regeneration. We have only one word to say on that subject. We hope that regenerated Italy—to date, let us say, from the 2nd of October, 1870—will abandon that bad practice of Naples, of Sardinia, and of other integral portions of *Italia Una*—of sucking the orange, and then throwing away the skin. Let our artists, our engineers, and our capitalists, remember the story of the Brindisi Railway, of the canalisation of the Po, and of other works carried on for the exclusive benefit of the Italians by money found in this country, and see that for any aid they may render their rights are largely and indisputably secured. Otherwise, even for the unveiling of the Rome of Augustus, or of the treasures hidden by the Tiber, let us suggest that, for the very first time in her history, since the age of Odoacer, *Italia fara da se*.

## ART IN CONTINENTAL STATES.

CONSTANTINOPLE.—A museum of Art, Fine and Industrial, ancient and modern, has recently been established in this capital of the Ottoman empire. A correspondent of one of the London daily journals tells a story of his packages being opened by the custom-house officials at Constantinople, and some of their contents, in the form of Art-objects collected by him, abstracted. He hints that they might have been taken for the museum, but we trust the Turkish Government does not propose to furnish it after this manner: the bare insinuation is scarcely credible.

MONTREAL.—A handsome monument to the memory of the late Bishop Fulford, of Montreal, has just been erected in the grounds of Christ Church Cathedral. It will prove, not only a lasting memorial of one who was highly esteemed in the diocese, but also an adornment to the city.—A museum, picture-gallery, and free public library are about to be established in this city. The late Mr. Fraser, a wealthy merchant, left a large sum for this object.

PARIS.—A somewhat recent number of the *Revue Générale de l'Architecture* says that the late Madame la Comtesse Decaen has bequeathed to the Academy of Fine Arts the munificent sum of £120,000 sterling, for the formation of a museum, to be named the "Decaen Museum;" also to provide recompenses to the students of the Academy; and to give, during three years, to those students who have returned from Rome, a pension of £160 per annum to the painters and sculptors, and of £120 to architects. It is to be hoped that what has lately taken place in France, or what may yet follow, will not nullify this truly noble bequest.—Mr. Richard Wallace, who is reported to have inherited the pictures, &c., of the late Marquis of Hertford, has, according to the *Moniteur des Arts*, placed at the disposal of the president of the *Société des secours aux Blessés*, the liberal sum of £12,000 to found and support an ambulance corps, which is to bear the name of the deceased nobleman.

WEILHESSTADT.—A statue of Kepler has been recently erected in this Suabian town, from the designs of Kreling, of Nuremberg. The great astronomer is represented standing on a pedestal adorned with bas-reliefs: he holds in his left hand a parchment, on which an ellipse is drawn; and in his right a pair of compasses. The bas-reliefs represent incidents in his life.



## ART IN THE PROVINCES.

**BIRMINGHAM.**—The Royal Society of Artists, with a view to the more effective teaching in their schools, have made arrangements for special courses of lectures on Sculpture, Architecture, and Anatomy. A series of four lectures on sculpture is now in course of delivery by Mr. H. Weekes, P.S.R.A.; the remaining subjects having been undertaken by resident professors—Mr. Chamberlain in architecture, and Mr. Jordan in anatomy. Such an example is worthy the consideration of other provincial Art-societies.

**MANCHESTER.**—The Royal Institution, Manchester, opened its fiftieth annual exhibition of works of modern artists in the month of September. The display, numbering 555 productions, represented the average character of the exhibitions of the few past years. As is often to be remarked of provincial gatherings, among their number are included many examples that have been previously exhibited in London. In this prominent list occur Mr. Poynter's 'Catapult,' at the present time singularly suggestive of the contrast between ancient and modern weapons of beleaguered cities; 'Gethsemane,' by Mr. Armitage, A.R.A.; 'Michael Angelo,' by Mr. H. O'Neill, A.R.A.; Mr. W. Linnell's 'Earthquake in Calabria'; Mr. Lee's 'Entrance to Fowey Harbour'; Mr. Halsewell's 'Street Life in Rome'; Mr. Cope's 'Gentle Craft'; and other canvases reviewed in our notice of the Royal Academy. The portraits are very few in number; in this department Sir Francis Grant, P.R.A., is represented in his single picture of Mr. R. Barnes. Contributions of landscape, large in size, and important in character, are scarce, but among the smaller productions of this class is a larger proportion of higher aim and feeling than we generally see here. Of this number are Mr. J. Danby's 'Riding out the Gale,' Mr. C. E. Johnson's 'Guardians of the Glens,' Mr. Syer's 'Tintagel,' Mr. G. F. Teniswood's 'Twilight in the Isle of Skye,' Mr. S. R. Percy's 'Westmoreland Scenes,' Mr. Luker's 'Autumn Woods,' Mr. Tennant's 'Hillsborough,' &c. Figure and *genre* subjects are represented by Messrs. A. F. Patten, E. J. Cobbett, W. Goodall, A. B. Donaldson, W. J. Muckley, &c. Local artists contribute numerously; the Manchester Art Academy finds its exponents in the President Mr. W. K. Keeling, and Messrs. H. C. Whaito, Robinson, R. Crozier, Barker, Rothwell, Brodie, &c. Works on loan from private collectors—and where are there such treasures of modern Art as in this district?—are fewer and of less interest than on former occasions. Among the nineteen examples of sculpture exhibited, are contributions from Miss M. F. Foley, and Messrs. Papworth, Kirk, Halse, and Lawlor.

**NORWICH.**—A collection of 333 modern works in painting and sculpture forms this present exhibition of the Art-society of the city; and, though not rich in productions of the highest rank, it contains a fair proportion of representative examples of many well-known artists. It is easy to understand how, with the numerous claims upon our leading painters from metropolitan exhibitions, provincial societies can but rarely obtain works of high excellence. But Norwich is not alone in regretting the absence of names whose works she would proudly display, as reference to any of the country-exhibitions now open will testify. The position of previous Art-gatherings here is, however, well sustained in the current exhibition, which presents a pleasing combination of landscape and *genre* subjects from the easels of H. O'Neill, A.R.A., E. Hayes, R.H.A., J. R. Dicksee, J. Danby, R. Collinson, G. F. Teniswood, S. R. Percy, W. M. Egley, C. Marshall, J. C. Thom, &c. Among lady contributors, Mrs. Lee Bridell in painting, and Mrs. Thornycroft in sculpture, are principally conspicuous.

**PENANCE.**—A statue of the late Sir Humphrey Davy is to be erected in this town. Messrs. Wills, Brothers, of the Euston Road, London, have received the commission to execute it, in Sicilian marble.

## OLD BOND STREET GALLERY.

## SECOND WINTER EXHIBITION.

THIS Gallery reaches a second winter without any material change. Yet the Old Bond Street Gallery satisfies, not without reason, the aspirations of its founders; and, indeed, its uses in the world of Art are made apparent. As we have on other occasions pointed out, the production of, and the demand for, pictures, have, in the present day, grown so great, that the multiplication of exhibitions becomes a necessity. That all exhibitions can reach a uniform standard of excellence is simply an impossibility. It is sufficient that each gallery fulfils its special function; and when we here find four rooms hung with 346 works, and no fewer than 178 artists represented upon the walls, we are not inclined to cavil because quantity may surpass quality, or numbers be in excess of talents. In competitive examinations—and many of our exhibitions are of the nature of competitive examinations—the good done is not always to be measured by the rewards gained, or even by the excellence reached. It is well that at longer or shorter periods students of all kinds should be put on their trial. Tests are educational: they sweep away conceit, invite to self-examination, induce young men to rectify error and renew efforts in a right direction.

The public will be glad once more to recognise the genius of the late D. MacIver, R.A., in a large 'Cartoon—Ancient Bard.' This work, a study for one of the frescoes at Westminster, is grand in conception and broad in treatment. Also it is pleasant to see once more, at his best, W. E. Frost, A.R.A.: 'Viola' (59), and a 'Frame of Sketches,' come as reminders of this artist's rare sense of ideal beauty and symmetric proportion. Mr. Rolt, a pupil of Mr. Frost, shows himself worthy of his master in the 'Sketch for the Picture to which was awarded the Royal Academy Gold Medal in 1853.' This composition, 'Orestes pursued by Furies,' strikes the eye as strangely removed from the Art of the present day, so widely severed is the classic-sculpture school of the past from the realistic manner which now prevails. 'Head of a Roman Lady' (83), by Mr. S. Sidley, is one of those ideals which are wholly beyond the reach of nature. Equally hard is it to believe that A. Ludovici can have used an individual model for either 'Blue Eyes' (167), or the 'Coblentz Peasant-Girl' (49). Likewise must be condemned, as misnomers, 'An Influential Power' (136), by F. P. Shuckard, and a buxom lass, whom Mrs. Grierson pleases to call 'Spiritual Things' (86). Such Art is, and deserves to be, wholly obsolete.

A strange change has come over Mr. Lidderdale, heretofore commended for simple English rusticity, like 'A Gleaner' (27). This student-painter exhibits no fewer than five pictures: one, an artificial beauty 'In Black and White' (21); another *belle*, equally showy, 'A Spanish Lady' (153); and still a third, 'A Roman Girl' (55), taken from a famous Italian model driven from Paris to London by the war. It may be doubted whether Mr. Lidderdale is quite at home in this new sphere: the homely style suited to simple peasants, was evidently entirely foreign to the ways of fashion and the show of gay attire. 'La Filatrice' (149), by G. F. Chester, is a pleasing figure, delicately painted. A vigorous 'Egyptian Woman' (46), by Mr. Weatherhead, may be commended.

Opposed to the above manners, sufficiently old-fashioned as still to have some slight care for beauty, are new-fangled ways which wander perversely into paths the reverse of pleasantness. Eccentricity and ugliness are put forward in this gallery, as elsewhere, as incontestible proofs of genius. Eccentric, though not disagreeable, is Mr. Dixon's 'Only One, Mamma' (71). 'Laziness' (31), by F. H. Potter, has character and cleverness; but why so black, so dirty, and obnoxious? 'The Eve of Life' (66), by P. Jackman, is a picture of that disordered desolation which might pass for a parody on Mr. Orchardson or Mr. Pettie. Again, 'The Rushlight-Makers' (168), by Mr.

H. Carter, is as dismal and dark as if it were the object of Art to make things unpleasant. Louise Homer is equally melancholy, though more artistic, when she cleverly paints a mendicant to a doleful ditty by Miss Procter—

"Now, scant in garb, a mendicant,  
She stretches forth her prayerful palms."

Clever and quaint, as usual, are a couple of small contributions by C. Rosmer: 'In Durance Vile' (170), consists of a fat old fellow doing penance in the stocks, surrounded by a company of mischievous pigs. Few of our artists can tell a comic story with so much point, sparkle, or conciseness. It were well if that clever young painter, Mr. W. Weekes, could emulate a like neatness: 'Shirring Slack' (76) is slovenly in execution. Among the best rustic subjects are 'Peeling Potatoes' (38), by T. Wade, and 'Mother's Hope' (48), by H. King. In farm-yards, Mr. Herring is once again unrivalled. 'Cattle in the Snow—Travelling in Winter' (8), by C. Jones, is more powerful in contrast than delicate in half-tints.

Among landscapes are recognised many familiar styles. W. Luker, J. W. Oakes, E. Gill, H. Dawson, and H. T. Dawson, without servilely repeating themselves, do not favour us with absolute novelties. Neither can it be said that W. L. Wyllie is as now as he is prolific: his style has settled into a sameness which seems to preclude advance. This is the more to be regretted because of late years no artist has come before the public with promise of greater resource or more abounding versatility. Mr. Wyllie's chief effort, 'The South Foreland' (152), fails from being imperfectly carried out: the execution betrays the haste of impatience, the inaccuracy of impetuosity. The same artist in other sketches, daring works proves a poetic eye for cloudland—an eye singularly tender and delicate in the gradation of greys. But Mr. Wyllie, if not on his guard, will injure his prospects by mannerism. A like danger besets Mr. Smallfield, who seems to favour Bond Street with landscape *capricci*. 'Pearls of Morning' (162), being interpreted, are mists rising; while 'Evening's Veil' (178) is mists flying—something like clothes in the wind to dry. The titles are over-strained and far-fetched, and the pictures without the titles are unintelligible. Far better is 'Study of Weeds and Wild Flowers' (90). Felicitous and witty is 'Autolycus' (36), who, with the stealthy step of a born thief, passes near a green hedge whereon white sheets hang. It certainly cannot be said that Mr. Smallfield never strikes out a new idea.

The second room is in part occupied by sketches and studies in oil—an innovation much to be commended. A 'Study of Lilies' (96), by Mr. L. Smythe, made on the spot, and never touched again, has a freshness, truth, and pluckiness, that puts to shame the doctored and cooked products which, for the most part, disfigure these walls. Also capital are studies of birds by Mr. H. Bright. The same artist, in a drawing bearing as its title 'Monkey Island on the Thames' (310), evinces talents akin to the happiest drollery of George Cruikshank. Mr. H. Bright, in these days of comic papers, might evidently make for himself a career. Another drawing, no less rich and racy, in the same humorous vein, is 'The Wolf and the Crane' (333), by Ernest Grisot, an artist who has made his talents favourably known by illustrations to Robinson Crusoe. This fourth and last room, entirely devoted to water-colour drawings, contains other works worthy of note, among which may be mentioned contributions by G. E. Hicks, Dalsiel, J. H. Barnes, W. Hall, and Helen Stigand. Landscapes highly wrought and pretty in colour will be observed with interest as contributions from the brother of Mr. Millais, R.A. Also must not be forgotten, 'Gladys' (266) and 'Zosine' (342), by Maude and Emily Alldridge—drawings distinguished above their fellows by originality of motive and mastery of hand.

This Old Bond Street Gallery will, it is said, in the future be well sustained; and all must confess there is room for improvement. The apartments are to be enlarged, and thus the exhibition will be made more attractive to both artists and visitors.



## MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION OF 1871. There have been rumours of an intention to postpone the Exhibition "on account of the war." It is now announced as certain to take place next year; the resolution is on the whole wise; France is the only country that will be "shut out;" but even from France many contributions may be expected; for nearly all the French *fabricants* have agents in England, and their "stock" is by no means exhausted.\* Certainly, however, the Empire—or the Republic—will be greatly missed from the competition. Yet the collection cannot but be one of much excellence; it will contain, perhaps, a greater number of Art-gems than any previous exhibition—comparing the extent of the Art "at hand" with those that have preceded it. A circular has been issued to the following effect:—

"INTERNATIONAL EXHIBITION OF 1871.—Artists, manufacturers, and others, who have not expressed their desire to be admitted as exhibitors in 1871, are requested to do so before the 10th of November next."

It is accompanied by this announcement:—

"I. Her Majesty the Queen has been graciously pleased to notify to her Majesty's commissioners her intention to offer a Prize of £40 (1,000 francs) for the best Fan exhibited in the International Exhibition of 1871, being either a work of painting, or carving, or a combination of both, and executed by a female artist or artists under twenty-five years of age, subject to the conditions mentioned below.

"II. Mrs. Herbert Taylor offers a Prize of £35 for the second best Fan.

"III. The Lady Cornelia Guest and the Baroness Meyer de Rothschild each offer a Prize of £10 for the two Fans next in the order of merit.

"IV. These Prizes will be awarded, subject to the same conditions as those decided on by her Majesty for the first Prize."

Our preparations will be made in due time to Report this Exhibition with illustrations—fully, after the manner of our illustrated catalogue of the "exposition" in Paris in 1867; not so extensively, but sufficiently so: we shall no doubt engrave a majority of the best, the most beautiful, and the most suggestive of the various works "exposed" by England and other nations of the world, commencing the work with the month of May, 1871. With that view we ask communications from producers of Art-works: as heretofore, no cost whatever will be incurred by the manufacturer, beyond that of the photograph or drawing from which our engraving will be made.

MR. FOLEY has been many days occupied at the Albert Testimonial in Hyde Park; he very wisely placed his model where the marble statue is destined to be, and found that, though it was perfectly right while in his studio, it is entirely wrong when fixed in position: seen at a distance or from below it had a distorted character: he was therefore compelled to make several important changes—cutting the figure into two parts, and elongating it by about sixteen inches. The result will be, that although it will now be "all wrong" in his studio, it will be "all right" when placed in position.

THE WATER-COLOUR SOCIETY.—Messrs. E. Burne Jones and F. W. Burton are reported to have resigned their positions as members of this Society.

AN EXHIBITION OF WATER-COLOUR PICTURES will be opened at the commencement of the month, in the gallery of the Institute of Water-Colour Painters,

\* We hope possessors of fine specimens of the Art and Art-industry of France will be stimulated to contribute largely from their collections: if that is done, as it may be done, France will be well represented; for there are in this country thousands of its best works—recent acquisitions, or purchases at the Exhibition of 1867.

Pall Mall; the proceeds of which are to be devoted to a truly worthy object—the Hospital for Consumption and Diseases of the Chest, recently erected at Ventnor, in the Isle of Wight. Many gentlemen who take much interest in the institution have contributed liberally to the exhibition: among them we may mention—Messrs. Quilter, W. and C. J. Leaf, Lewis Pocock, F. W. Cowens, Prescott Hewett, W. Ellis, A. Burton, Lord Eversley, the possessors of a large number of drawings by the best artists of our water-colour school, some of whom are also contributors, as Mr. F. Tayler, and Mr. F. W. Topham. As the collection will undoubtedly be good, so we trust it will prove beneficial to the institution on whose behalf it is promoted.

ST. THOMAS'S HOSPITAL.—To the new edifice now progressing towards completion, on the Surrey side of the Thames, opposite the Houses of Parliament, a marble bust of the celebrated anatomist and surgeon, Cheselden (one of the many distinguished men on the staff of that charity at the end of the last century), has been presented by a number of the former pupils of that institution, as "The Old Students' Gift." We record this fact with great pleasure, showing, as it does, the admirable *esprit de corps* actuating the large body of professional men, recognising old St. Thomas's as their *alma mater*, and testifying to their desire to cherish the memories and associations of their student-life. In saying the execution of the bust was entrusted to Mr. H. Weekes, R.A., we give a guarantee for its merit as a work of Art.

CHAPTER-HOUSE AT WESTMINSTER.—The work of restoration of this noble chapter-house has been for some time suspended. The windows—six large ones, each occupying nearly the whole side of the octagonal structure, and one half-length, over the doorway leading to the cloisters—are glazed, and the flood of white light is such as to show that stained glass was an all-but indispensable luxury for the relief of the eyes, as well as a glorious adornment in our largely-lighted Gothic structures. One side alone is unpierced. The sculpture, as far as it remains, is rich and bold. The lofty and graceful central shaft, of Purbeck marble, is admirably repaired; and the marble shafts of the smaller arches have also been re-polished, although at present they are covered with a protecting coat of wax. The gutters of the roof are unfixed; and it is of great importance that this portion of the building should be completed out of hand, and before the arrival of winter. The rude wooden panelling is left around the base of the chapter-house. Appropriately carved oak stalls and canopies should here be fixed. Nor will the restoration do justice to the skill of the architect, or repay the care of the Dean and Chapter, if funds are not forthcoming to provide stained-glass, or, at the least, *grisailles*, for the windows. We long to see this cradle of the English constitution *totus, teres, atque rotundus*.

EXHIBITION IN BEHALF OF THE DESTITUTE FRENCH PEASANTS.—We have great satisfaction in stating that the hint which we took occasion to suggest in our last number, as to the propriety of supplementing the Exhibition in Bond Street in favour of the German sufferers by the war by another in behalf of the French, has occurred to others as well as to ourselves. Mr. Wallis has very kindly consented to place, for a limited time, the first floor of his galleries in Pall Mall (in addition to making a handsome donation) at the

disposal of the committee formed for this purpose. The direct object of the Exhibition is the benefit of the unfortunate French peasants in the provinces occupied by the war, who, if they escape shot and shell, are in imminent danger of dying by famine. M. Gérôme, who is in England, has promised his valuable aid. Of the many applications made to English artists for support, not one, we rejoice to be told, has been met by a refusal. We call on our friends to support this worthy endeavour by contributions of works of Art, by donations, and by a visit to the gallery; which will be opened at too late a date to allow of our giving an account of its contents in the present number of the *Art-Journal*.

WAIFS FROM THE SEAT OF WAR.—The managers of the Crystal Palace have admirably responded to the demand of the public for information as to the terrible war now raging almost within earshot of our coasts. Few things could tend more vividly to bring home to the imagination the incidents of the contest, than a visit to the Sydenham nave. In one place is a collection of instruments of slaughter—the Chassepot, the needle-gun, our own admirably-finished, but rather over-delicate, Martini-Henry rifle; the Soper breech-loader—a weapon more fitted, we should judge, for actual service than almost any other—and models of the Blakely and the Moncreif guns. Close by are effigies of French and German soldiers, of the different arms of the service. It seems almost intended as a satire upon the Christianity, the civilisation, and the humanity of the nineteenth century, to see these elaborate instruments of slaughter intermingled with samples of "human bee-hives," and with specimens of the waxen masonry of the industrious and unboasting citizens of a commonwealth armed only for defence. Close by a table bearing a golden honeycomb, is another covered with relics of the fields of Woerth or of Sedan—knapsacks and kesis; sabre bayonets, rusted, not with water; and bullets beaten out of shape. In another part of the building is a large map of the seat of war; drawn, it is true, before the idea that the country westward of Paris could possess any military interest. Then we have a bold and intelligible block-plan of Paris. No one can pay a visit to the Crystal Palace without forming a most truthful idea of the terrors of the war.

UNIVERSITY COLLEGE.—"We understand," says the *Building News*, "that Mr. W. Cave Thomas has completed the designs on which he has been for some time engaged for the decoration of the Flaxman Hall, at London University College. The most important consist of three colossal figures of Homer, Pythagoras, and Apelles, as representing Literature, Science, and Art, and are intended to fill the three recessed spaces above the reliefs of Flaxman which adorn the walls. The eight compartments of the dome Mr. Thomas proposes to fill with figures, supporting medallions, containing the greatest names in literature, science, and Art. The public is indebted to the Graphic Society for this scheme of decoration. In the adjoining hall of University College, Mr. Armitage has just completed the decoration of the walls with monochrome painting. The first series of pictures occupies one half the hall, and represents the late Crabb Robinson and his most eminent friends. The second series, occupying the remainder of the hall, represents the founders of the institution.

LECTURES AT SOUTH KENSINGTON.—Dr. G. G. Zeffl commenced on the 11th of



last month, in the theatre of this institution, a course of forty lectures on the "Historical Development of Ornamental Art," to which students in training, national scholars, and "free students" of the Department, will be admitted without payment; but the public, on payment of 10s. for each sessional course of twenty lectures, and 15s. for the complete course of forty. The time of delivery is on each Tuesday afternoon, at three o'clock.

**WHERE ARE THE STATUES?**—We desire to know—if any intelligent and enlightened correspondent can inform us—what has become of certain statues that have been "commissioned" during the last few years? For examples: where is the "West-end statue of Peel," for which several thousand pounds were subscribed? What mischance has happened to the statue of Brunel, that was to have been placed in Palace Yard? Other statues of other engineers, Lock and Stevenson, destined for the same site, what has become of them? Where is the Palmerston statue—melted down yet, or waiting orders at the foundry?—orders never to be sent! Where is the statue of Mendelssohn, long ago subscribed for? Above all, and in particular, what has been done, is doing, or to be done, as regards the amount brought together to perpetuate a memory of the Shakspeare tercentenary? What have the honourable honorary secretaries done in this matter?

**DANIEL MACLISE.**—A memoir of Daniel MacLise is in the press: it is from the pen of one of the earliest and most cherished of his friends, Justin O. Driscoll, Esq., an eminent Irish barrister. He has collected a mass of information concerning the great artist, and will do full justice to his memory. The book, however, will not be a large one.

**THE BRITISH ARCHEOLOGICAL ASSOCIATION**, in their Congress at Hereford, engaged in the pleasant task of unearthing the antiquities in that locality. The interesting and learned address of the President, Chandos Wren Hoskyns, Esq., M.P., opening the proceedings of the assembly on Monday, Sept. 5th, bore ample acknowledgment of the value of archaeology, not only to history, but to Art in its widest sense; and, in illustration of the conservative influence of such studies, aptly quoted Sir Thomas Browne, who says "time conferred dignity upon the most trifling thing that resisteth his power."

**MR. FARRE**, an American artist, has submitted to us a large number of drawings and some paintings, the results of a tour in several of the provinces of England, with which he is about to return to the States. They are of very great merit: he has studied nature well and carefully; seen with an artist's eye the peculiar rural beauties of England, its homesteads, woods, and lanes, with its lordly mansions and patrician trees:—he will take home a full portfolio of its peculiar graces and grandeur that cannot fail to delight all Art-lovers on the other side of the Atlantic.

**POSSESSION versus LAW.**—Ominous news for the French Galleries of Art leaks out from the military orders of the day. Commissioners have been appointed, we are told, to examine what works of Art found in France are of German origin, or of former German ownerships; and, if so, how they came to France. The prescription of sixty years tenure, often the only title by which the fruits of the robberies of the first Napoleon and his marshals are held, will not be accepted as irreversible. If the reverse of wrong be right, there are many Art-treasures long held by France that may be borne again across the frontier.

**CRAYON-PORTRAITS.**—Mr. F. Piercy has shown us some excellent life-size portraits, drawn in crayons, with great spirit and delicacy, and altogether in a style it would be difficult to surpass. The likenesses, moreover, are most truthful, as we can testify with regard to two of the portraits,—of individuals whom we know personally.

**LORD LAWRENCE.**—It is intended to erect at Calcutta a statue of this eminent and estimable soldier-statesman: a large sum has been subscribed, and several British sculptors have been applied to for estimates.

**FREEMASONS' HALL.**—A testimonial in honour of the Building Committee has been placed in the Hall; it is the work of the sculptor, Joseph Durham, A.R.A., and consists of a bust of the chairman, Dr. Havers, and medallions of the other members of the board, arranged with artistic skill, and the best possible effect.

**EMBELLISHMENT OF LONDON.**—An improvement, second only to the opening of the Thames Embankment road to Westminster, is now partially completed by the prolongation of the former *cul de sac* of Whitehall Place, to the foot of Charing Cross Bridge. The amount of light and air given by this new piercing of the fringe of houses is surprising. The access is more open, and will, we expect, be more generally used than that from the Westminster Bridge Road. At the Embankment end of the New Street the hoard-fences look still forbidding, but the outlook from Parliament Street is worthy of a great capital. We have in this line an unexpected and valuable adjunct to our great river-parade.

**IMPROVED LIGHT.**—Artists and men of letters, above all others, require a strong, yet steady, light: if they must use gas, it is absolutely requisite to have it clear, and not "flickering;" by the ordinary "burners" this is rarely obtained. We have seen experiments with "Monier's gas-burners" that seem to give us all we desire—a light brilliant, yet not fierce, which burns with entire steadiness, casting little or no shadow, radiating no heat, and certainly greatly increasing the amount of light procurable by the modes usually adopted. The patent is in extensive use in many large establishments, where the "savings" is very considerable; and certificates have been issued, testifying to its great merit, both in London and Paris (for it is a French invention, the agent in this country being M. F. Dalan); but for domestic uses, and in private apartments, it is at least equally well adapted.

**UNIVERSITY COLLEGE ART-SCHOOLS.**—It is understood that Mr. J. R. Herbert, R.A., has undertaken to conduct—for a time, at least—the Schools of Art founded under the Slade bequest at University College, Gower Street.

**MANY FRENCH ARTISTS** of great genius and high repute are now in London, in most cases with their families: among them is M. ADOLPHE YVON, who ranks with the foremost painters of his country. His war-pictures are, perhaps, the best known of his works; they are records of French triumphs, principally in the Crimea. M. Yvon, it will be remembered, painted the great picture—great as to merit as well as size—for Mr. Stewart, of New York—"The Apotheosis of America." The artist will, no doubt, receive commissions while resident in London; but his immediate intention is to establish, with his lady, an Academy for ladies, where they may be taught—and certainly will be taught, if the opportunity be taken advantage of—the highest elements of Art under

the best possible auspices. Teachers of that class and order are greatly needed in England: it would be difficult to tell any lady, who is seeking a competent master, how and where to obtain one. The want has been long felt, and often complained of: we believe M. Yvon can remove it; and that lessons dictated by his mind and hand would be of incalculable benefit to the fair student, or the more advanced artist. M. Yvon is not yet settled among us; but we can transmit to him any communication we may receive. The opportunity is one that ought not to be lost.

**M. RIMMEL** has again issued his graceful little almanac—for 1871. As heretofore, it is designed and also printed by M. Cherét. The theme this year chosen is the heroines of the French poets, Corneille, Racine, Molière, Lamartine, Victor Hugo, and Alfred de Musset. We have, therefore, six fancy portraits, charmingly drawn, and printed in colours. Whether regarded as a pretty toy, an agreeable acquisition to the drawing-room table, or a veritable almanac, carefully arranged as a guide for the year, it will be equally acceptable; to say nothing of the perfume it exhales.

**J. A. RHODES: THE WORKMAN'S EXHIBITION.**—There have been several new contributors: one of whom we specially desire to introduce to our readers. Mr. J. A. Rhodes, of Sheffield, is a manufacturer, but he is also a "workman," for the works he exhibits are of his own "make;" although he has assistants (whose names he gives), who engrave for him. With one exception—a very beautiful tea-service of silver, "ornamented" with gold—his productions are plated: these he shows in great variety—fruit-spoons, pickle-forks, ice-tongs, fish-carvers, sugar-sifters, nippers for sardines, grape-scissors, salt-cellars and spoons, and other accessories of the table. Mr. Rhodes designs as well as makes, and, both as an artist and a mechanic, he demands a warm compliment at our hands: every object he exhibits is a work of merit, designed with sound knowledge, and finished with admirable skill: as examples of workmanship they have not been surpassed by any that have emanated from the great town of "hardware." It is to the effort—worked out with such entirely satisfactory results—to combine elegance and utility with very little increase of cost—that we desire to direct public attention; and especially the attention of Mr. Gladstone, when the duty devolves upon him of awarding "honours." Mr. Rhodes, for example, shows an ordinary fork: it is really a work of Art; thoroughly graceful, while convenience, is in no degree sacrificed. The same pattern—"the Alexandra"—(adapted from mediæval ornament) is used in other articles. In short, for excellence of design, perfection of finish, and quality of workmanship, these are the best objects of their order that have ever been sent by Sheffield into the vast world, to which that town contributes an annual supply of millions.

**NOISELESS LONDON.**—The traveller in a public vehicle along Cheapside, coming from the east, is startled when he approaches the black effigy of Sir Robert Peel, by a sudden explosion. He seeks for the cause in alarm. It is only that he has got on the stones again. In his smooth and noiseless passage from the Mansion House he has forgotten the customary curse of London driving, and he returns to it with dismay. We have yet to test the asphalt through the winter, and to note its behaviour in frost, and in "greasy" weather.



## REVIEWS.

LES PROMENADES DE PARIS, BOIS DE BOULOGNE, BOIS DE VINCENT, PARCS, SQUARES, BOULEVARDS. Par A. ALPHAND. Published by J. ROTHSCHILD, Paris et Leipzig; R. HARDWICK, London.

Most of our readers will probably remember that last year we gave a notice of two or three of the earliest parts of this truly magnificent publication, with a few examples of the many pictorial illustrations which are introduced into it. Just before all intercourse ceased between what present appearances justify us in calling "the doomed city" and the outer world, a few more parts reached us, completing the description of the Bois de Boulogne. The events of the last few weeks impart a melancholy interest to these pages, both in the text and the profusion of illustrations which accompany them; for it is impossible to read and examine them without a sigh for the desolation already made in every part of this beautiful and most attractive locality; and the yet further ruin to which Paris and its environs seem destined, as much, perhaps, from those whose proud boast they have long been as from the hostile forces encamped about the city. It is sincerely to be hoped that the remaining portions of the work are so far advanced that when peace shall again visit unhappy France, the whole may be completed in the same comprehensive and most elegant form in which the parts already published have made their appearance; for no expense has evidently been spared to render them in every respect valuable. It will take more than one or two generations to repair the material damage that has recently been perpetrated around if not in, the city; and the men and women of the future will have to refer to M. Alphand's costly *toise*, to learn what the scenery of the now beleaguered Paris was before the eagles of Prussia settled round about it.

The plan and scope of the work were sufficiently explained in our previous notice; we can now only speak in general terms—and it is scarcely necessary to do more—of the progress the author has since made with it. Paris is famous for sending forth *livres de l'usage*: this will certainly take its place in the category.

NOTES IN ENGLAND AND ITALY. By Mrs. HAWTHORNE. Published by Sampson Low & Co.

Before we introduce this new, yet accomplished, author to our readers, we may briefly state the reasons why we hail her advent with more than common interest. In her maiden-days Mrs. Hawthorne bore a name embalmed in the hearts of all philanthropists. She was Miss Peabody—a relative of him whose princely liberality has done much for the poor both of England and America. Moreover, Mrs. Hawthorne has a claim to notice in the *Art-Journal*; for before her happy union with the author whose honoured name she bears, she had distinguished herself as an artist, though her wifely and maternal duties found her other occupation. While residing in Dresden, Mrs. Hawthorne arranged "Passages from the English Note-Books of Nathaniel Hawthorne," a valuable addition to our literature, in two volumes, first published in New York, and since issued to the English public by Strahan & Co.: the elegant and eloquent preface to these "passages" gave earnest of much power of composition, and the manner in which Mr. Hawthorne's literary "remains" were gathered together evinced more judgment than usually falls to the share of editors. But though it may be said Mrs. Hawthorne was cradled and nursed by Art and Literature, this is the first time she has ventured to stand alone. We accord her a grateful welcome, and bid her write books and proper; for her quiver is full of well-feathered arrows, not tipped with envy, hatred, or any uncharitableness, but fledge by singularly clear perceptions, and a most vivid appreciation of whatever is true and beautiful.

Before we commenced to read, we turned over the pages of "Notes in England;"—all the old

places with which we are familiar; so with "Scotland;" there is nothing new to chronicle in either land—no, nothing "new" in the dear old countries, but a great deal that "new" eyes can see, and which old eyes fail to perceive. Within the last few weeks we visited one of the finest ruins in England, and were expressing our sense of enjoyment to our guide, an aged man who pattered over "the this" and "the that," the names of choir and cloister—"Ah well!" he responded, "I'm very glad you and all who come admire t'ould place, but I see nothing in it!"

When we returned to the first page, and commenced reading on steadily, we found something new, or something newly put, crop up on every leaf. An American does not see with our eyes. Mrs. Hawthorne's are the eyes and the ears of a trapper on the vast prairie: she sees and hears—what (dullards that we are) we neither see nor hear.

Mrs. Hawthorne takes leave of the Trosachs with the following compliment to our country, which we receive with a perfect appreciation of its truth, and with sincere gratitude to the fair American for the graceful and eloquent recognition. "What a country is Great Britain! every atom of it is a jewel. History and poetry transmute into precious stones every particle of its dust. One cannot look abroad or plant his foot, but a thousand illustrious shades spring up before him; noble deeds and creations of genius make it fairy-land; and full as it is of riches, it is so small that we can fold our arms round it and enjoy it. Hail, Britannia!"

More than half of this large octavo is filled with Mrs. Hawthorne's Italian journal. Every artist, at all events every artist who has lived in Rome, or even visited it for a short time, may feel inclined to believe he knows as much about the place and pictures as any lady can; but let him turn over the pages enriched by this accomplished woman's thoughts and feelings, and the treasures he has seen cannot fail to be again placed before him with invigorated beauty.

We regret that we have so little space to detail or extract. Florence is hardly second to Rome in Mrs. Hawthorne's admiration; and she gives true and tender pen-and-ink sketches of persons, as well as places: that of Mrs. Browning is worthy of one of the sweetest women, and most true poets, that have glorified our age; and the details of Hiram Powers' studio and mode of working, are very interesting. In short, the volume contains a vast deal that is good, and, what is more, new.

DESIGNS FOR LACE-MAKING. By S. H. LILLA HAILSTONE. London: Printed, for Private Distribution, by E. J. FRANCIS.

This beautiful volume of designs for lacemaking will be a most valuable acquisition to many ladies who are interested in the revival of the ancient and beautiful Art, which served to wile away so many tedious hours in days gone by, when our females of the olden time were less learned in book-lore, and more skilled in women's craft of needle and spinning-wheel, than in this busy nineteenth century.

From the pen of an artist and a lady, it removes the long-felt difficulty of obtaining really antique and artistic patterns; those hitherto obtainable being either the productions of the crocheter or tatting-worker, or the inventions of modern and perverted taste.

The beautiful specimens before us of Point de Venise, English point, Genoese point, and Fine Italian point of the seventeenth century will be a treasure to those who desire to reproduce some of the daintiest work it is possible to imagine—work of which the very irregularities are more charming than the monotonous and wearisome imitations that alone are possible in machine-made lace. One or two of the designs might, and probably have been, copied from old Vandyke; and the beautiful patterns, at the close of the volume, of Belgian and Neapolitan cushion-lace, make all who delight in the fancy labours of the needle long to reproduce their delicate and filmy tissues.

The designs are admirably printed by "the photo-chromo-lithographic" process, thus ensuring a more perfect and faultless copy of the delicate patterns than we have yet seen produced in any other manner: they are shown distinctly on a black or coloured ground, and thus the labour of recopying the pattern for the purposes of the lace-maker is much reduced. Especially beautiful for delicacy and finish are plates 11, 19, and 40.

This elegant volume will be most acceptable to artistic needle-women who are thoroughly weary of the monstrosities of Berlin work, and the comparatively coarse imitations which crochet or tatting can only produce.

THE LEGEND OF CHRISTIAN ART ILLUSTRATED IN THE STATUES OF SALISBURY CATHEDRAL. By the Rev. H. T. ARMFIELD, M.A., Minor Canon of Salisbury. Published by SMYKIN, MARSHALL, & Co., London: BROWN & Co., Salisbury.

Mrs. Jameson, in her "Sacred and Legendary Art," and M. Rio, in his "Christian Art," of which a translation into our own language was published a few years ago, have introduced us, in a comprehensive manner, to the subject to which Mr. Armfield gives only limited attention. He does not, however, profess to do more than take such a view of it as is suggested by the series of sculptured figures that ornament the western front of Salisbury Cathedral: they are very numerous, and are arranged in four tiers on the turrets, and over the great doorway and the buttresses on each side. Among them may be noted the majority of those holy men and women of old ordinarily included in the Catholic calendar of saints and martyrs; and it is the history of these which Mr. Armfield has briefly sketched out: they represent, he says, "the most famous saints of Western Christendom; they are the very same figures which meet us with such frequency in the galleries of Florence, Munich, Paris, Antwerp, or elsewhere." The express object of his book is to enlighten the ignorant visitor to these galleries, and to ecclesiastical edifices where paintings or sculptures are introduced, on the works of either kind, to enable the observer to read and understand what he sees; for wherever a stained-glass window, a wall-painting, a canvas, or a statue in a church, is exhibited, there some such knowledge is absolutely indispensable to the only real enjoyment of the work of Art. The sort of information, therefore, to be gathered from a study of what the author places before his readers has a very wide use. A chapter on the emblems generally seen in representations of saints and martyrs will be found most serviceable for the purpose of identifying the figure. The book is at once an interpreter and guide worthy of being known and employed.

THE GENERAL SHOWMAN: being Reminiscences of the Life of Artemus Ward. By EDWARD P. HINGSTON. Two Vols. Published by JOHN CAMDEN HOTTELL.

A most amusing and very interesting book: it is written in a congenial spirit by one who was the friend and frequent companion of the most genial "showman" of the age. But it is not merely a life of Artemus Ward: it is full of rich, racy, and original anecdote, exhibiting many characters entirely new to us; they may be "old" in America, but here they will be received as the newest of all novelties. No doubt there is occasional coarseness, and some flippancy that will not sound altogether pleasantly in English ears; but the tone is so kindly and generous, while full of liveliness and fun, that we may very well put up with the defects, for the sake of the merits, of volumes that will be extensively, and even greedily, read.

There is much descriptive matter concerning places and people but little known to us, for which we have also to thank the author. Mr. Ward must have found in him a pleasant companion, a useful guide, and a valuable instructor: and so may the reader.





## OZOKERIT (PATENTED). OZOKERIT THE NEW AND BEAUTIFUL CANDLES

made of this mineral will be found to far surpass any that have yet been introduced, possessing marvellous brilliancy of light, and burning to the end without bending, though placed in the hottest and most crowded rooms. They resemble in appearance the very whitest bleached tallow, also in odour, whence the name, from the Greek *Ozo*, I smell of, and *Keros*, wax. They will be found a great boon and ornament to all.

### ASSEMBLY AND BALL ROOMS,

The intense heat and injury caused by the use of gas to gilding and pictures being avoided by their use. Their great hardness adapts them for all climates. To be had in all sizes, 1s. 3d. per lb.

Order of your Chemist, Grocer, or Chandler, and insist on using no others. The Patentees,

**J. C. & J. FIELD,**  
UPPER MARSH, LAMBETH, LONDON,

Who supply the trade only, will be happy to answer any inquiry as to the nearest agency where these wonderful candles can be obtained.

## CHAPMAN & CO'S ENTIRE WHEAT FLOUR

Highly recommended by the faculty as the most nutritious and easily digested food for infants, children, and invalids.

From the "Lancet," 2nd April, 1870.

We hope it will take the place of the purely starchy compounds now in use, both in the case of children and adults.

Retail of Family Grocers and Druggists, &c., in 3d., 6d., & 1s. packets, and 3s. tins. WHOLESALE OF THE SOLE PATENTERS.

**Orlando Jones & Co.**

Inventors and Patentees of

**Rice Starch.** 18, Billiter St., London.

## PANIC PRICES.—BLACK SILKS.

**Messrs. JAY**

Have the pleasure to announce that they have bought a very large lot of **BLACK SILKS** at Panic Prices. These Silks will be sold 25 per cent. cheaper than the same qualities were charged before the War began.

**PATTERNS FREE.**

**JAY'S,**

247, 249, & 251, REGENT STREET.

**JOHN BROGDEN'S 18-carat GOLD CHAINS.**

**PARIS FIRST-CLASS SILVER MEDAL, 1867.**

**JOHN BROGDEN'S ARCHÆOLOGICAL JEWELRY.**

**JOHN BROGDEN'S BRACELETS.**

**JOHN BROGDEN'S BROOCHES.**

**JOHN BROGDEN'S GEM & WEDDING RINGS.**

**JOHN BROGDEN'S NECKLACES.**

**JOHN BROGDEN'S EARRINGS.**

**ORIGINAL GOLD-CHAIN MANUFACTORY.**

**NO. 18, HENRIETTA-STREET, Covent Garden.**

## GEORGE HOBSON.

**GEORGE HOBSON** respectfully invites the attention of the Public to his **AUTUMNAL and WINTER GOODS** for **FROCK COATS**, Morning Coats, Overcoatings, and Trouserings, in all the newest and best materials.

**GEORGE HOBSON'S NEW AUTUMNAL and WINTER TROUSERINGS and WAISTCOATINGS**, for patterns and textures not to be surpassed. Riding Trousers to fit without the aid of Suspenders or Straps. Prices 16s. to 21s.

**RIDING HABITS, LADIES' RIDING TROUSERS AND JACKETS.**

Superior Fit and Workmanship are the characteristics of his Establishments.

**THE BADEN WAISTCOATS, 11s., TWO FOR 21s.**

**EXCELLENCE WITH ECONOMY.**

**148, REGENT STREET, W.; and 57, LOMBARD STREET.**

**ESTABLISHED IN THE XVIIIth CENTURY.**

**Messrs. POLLACK, SCHMIDT, & CO.,**

MANUFACTURERS OF

**"LA SILENCIEUSE,"**

**THE ONLY SILENT LOCK-STITCH SEWING MACHINE,**

**210a, REGENT STREET, LONDON, W.**

In a letter dated May 27, 1870, by **HEINRICH VON NORMANN**, Chamberlain to **H.R.H. the CROWN PRINCESS OF PRUSSIA, PRINCESS ROYAL OF GREAT BRITAIN AND IRELAND**, addressed to the above firm, he says:—

"The practical construction and exceedingly tasteful workmanship of the machine has led Her Royal Highness to order it to be used in the Royal Household."

**CHOICE PAPERHANGINGS & DECORATIONS.**

**MORANT, BOYD, & BLANFORD,**  
**DECORATORS, UPHOLSTERERS,**

AND

**CABINET MAKERS**

**TO THE QUEEN,**

Have a large selection of the Newest and most Elegant Designs of the best French, German, and English Manufacture. Also many Artistic Decorations designed exclusively by their own staff. Special Designs and Estimates prepared to embrace Building Alterations, and every class of substantial repair if required.

**SHOW-ROOMS—91, NEW BOND STREET, W.;**  
**MANUFACTORY—4, 5, 6, & 7, WOODSTOCK STREET, OXFORD STREET.**

# COLMAN'S BRITISH CORN-FLOUR

PREPARED FROM RICE.

## TESTIMONIALS.

From **EDWIN LANKESTER, M.D., F.R.S.,**

*Medical Officer of Health, St. James's, Westminster, &c. &c.*

*"Rice-Flour is Corn-Flour, and I regard this preparation of Messrs. Colman's as superior to anything of the kind now before the public."*

From **ARTHUR HILL HASSALL, M.D.,**

*Author of "Food and its Adulterations," "Adulterations Detected," and other Works, &c. &c.*

*"I find it to be perfectly pure and most carefully manufactured; it forms an exceedingly digestible and wholesome article of diet."*

From **CHARLES A. CAMERON, M.D.,**

*Professor of Hygiene in the Royal College of Surgeons, Analyst to the City of Dublin, &c. &c.*

*"I have never tasted anything of the kind more agreeable in flavour or so easily digested."*

From **SHERIDAN MUSPRATT, M.D., &c.,**

*Professor at the Liverpool College of Chemistry.*

*"I can highly recommend it as a palatable and very digestible and nutritious food."*

## DIRECTIONS FOR USE.

### BLANC-MANGE.

Take four ounces (or four full-sized table-spoonfuls) of the Flour, and one quart of milk, sweetened to the taste, then add a pinch of salt. Mix a portion of the milk (cold) with the Flour into a thin paste; then add the remainder hot, with a piece of lemon peel or cinnamon. Boil gently for eight to ten minutes, well stirring it all the time, and (after taking out the peel) pour it into a mould to cool. Serve with preserved fruit, jelly, &c.

### BAKED PUDDING.

Three ounces (or three full-sized table-spoonfuls) of the Flour to a quart of milk. Mix and boil in the same manner as for Blanc-mange. When cool add two eggs, previously well beaten, stir them well together, and bake for about half an hour.

### INFANTS' FOOD.

Mix two full-sized tea-spoonfuls of the Flour with a little cold water into a paste. Add half a pint of hot milk and water, sweeten to the taste, and boil for about five minutes. To be used warm.

### CUP-PUDDING FOR INFANTS.

Mix a full-sized dessert-spoonful of the Flour with half a pint of milk, a lump of sugar, and a pinch of salt. Boil for eight minutes (stirring it all the time), and then add one egg well beaten. Mix thoroughly and pour into a buttered cup, tie up in a cloth, and again boil for about ten minutes. Serve it hot.

### BOILED CUSTARD.

Take two full-sized table-spoonfuls of the Flour and a quart of milk, sweetened to the taste. Mix a little of the milk cold with the Flour; flavour it, and add two eggs, beaten up, three table-spoonfuls of sugar, a pinch of salt, and a small piece of butter. Add the remainder of the milk hot, and boil altogether for three minutes, stirring quickly.

### CAKE.

Eight ounces of the Flour, three of butter, six of sugar, three eggs thoroughly well beaten, and a tea-spoonful of baking powder. Mix well, and bake in patty-tins.

## OTHER WAYS OF USING THE FLOUR.

Prepared as **ARROWROOT**, it is excellent for invalids.

As **GRUEL**, prepare with milk in the ordinary way.

For **CHILDREN**, this Flour makes most nutritious and economical food.

For thickening **SOUPS** and **GRAVIES** it is very good.

For **GRAVY JELLY**, boil in water, mix with a little strong meat gravy, and put into a shape to cool.

As **CORN-FLOUR CREAM**, prepare in the usual way.

## COLMAN'S BRITISH CORN-FLOUR

Is to be obtained of all Grocers and Druggists, in 1lb.,  $\frac{1}{2}$ lb., &  $\frac{1}{4}$ lb. Packets.